THE ILLUSTRATORS

THE BRITISH ART OF ILLUSTRATION

1800-2014

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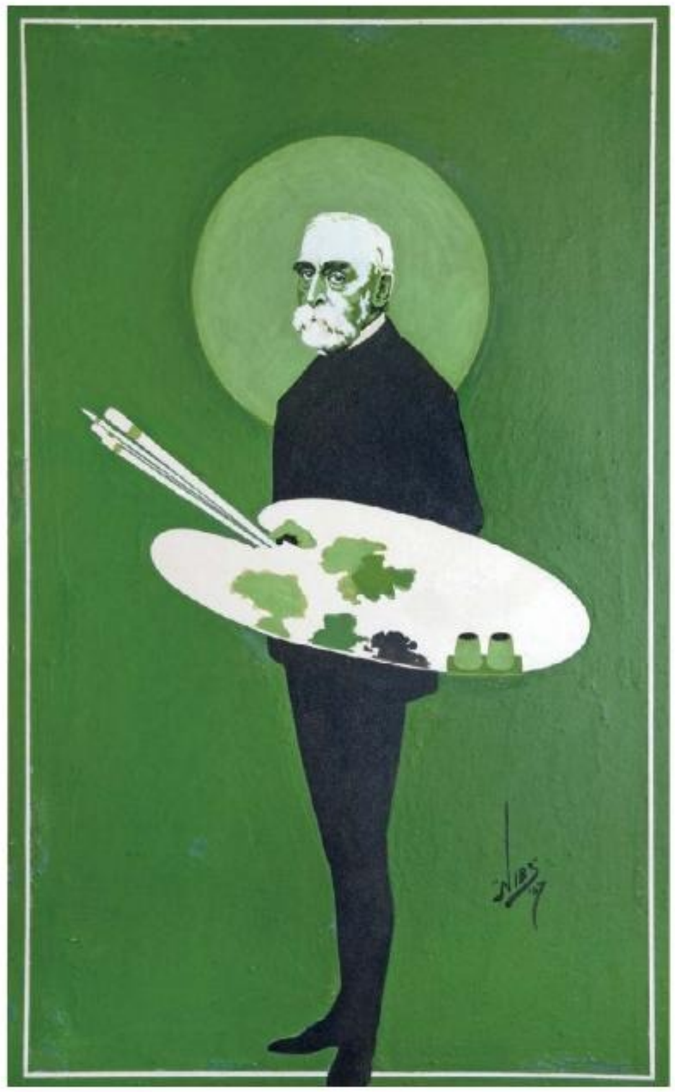

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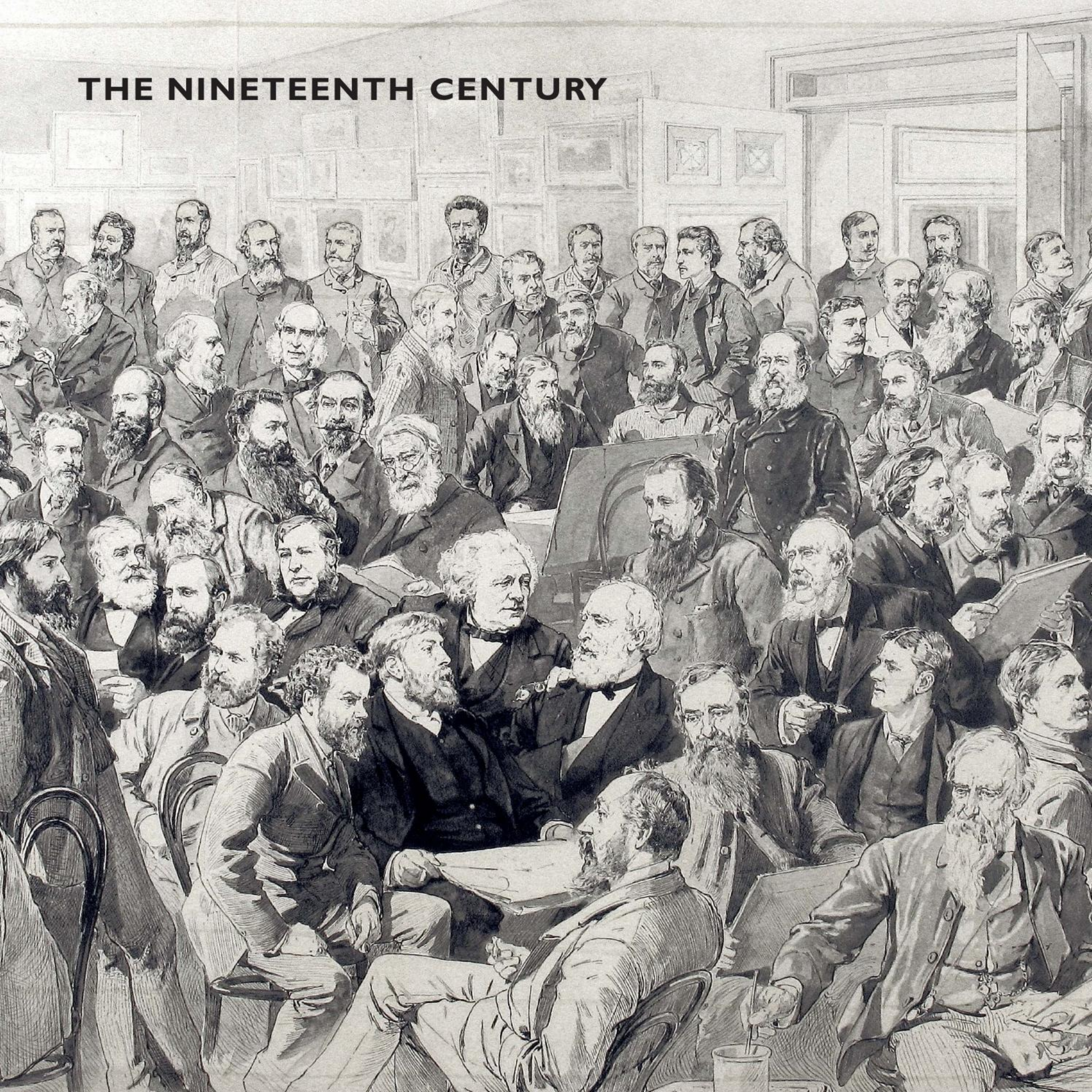


01

GEORGIAN AND REGENCY CARTOONISTS AND ILLUSTRATORS

ROBERT DIGHTON
(1751-1814)

RICHARD DIGHTON
(1796-1880)

THOMAS ROWLANDSON
(1757-1827)

ISAAC CRUIKSHANK
(1764-1811)

THOMAS HOSMER SHEPHERD
(1793-1864)

WILLIAM HARVEY
(1796-1866)

ROBERT DIGHTON

Robert Dighton (1751-1814)

The portrait artist, Robert Dighton, made a distinctive contribution to the art of the caricature, and founded a dynasty of caricaturists, who worked late into the nineteenth century. An actor and singer, as well as artist, he is credited with creating the genre of coloured prints of actors in their favourite roles.

Robert Dighton was born the son of John Dighton, a 'paper-hanging maker', of 65 Fetter Lane, London, and was baptised on 5 December 1751. Nothing is known about his childhood or early education, and he is first recorded as an artist in 1769, when he exhibited miniature chalk portraits at the Free Society of Artists; he continued to show there until 1773.

On 22 September 1771, Dighton married Letitia Clark of Duke Street, St James's, at St Dunstan's, Stepney. They would have two children, Letitia Sarah (born 1775) and Robert (born 1777). Entering the Royal Academy Schools in 1772, Dighton began to exhibit at the Royal Academy three years later (and would do so intermittently until 1799). He and Letitia seem to have lived first at 266 High Holborn, which may have been the home of his parents while the Fetter Lane address became the premises of the business. In 1774, they lodged with, or above, Richard Glanville, a jeweller, opposite St Clement Dane's, on the Strand. By 1777, they had returned to 266 High Holborn, though Letitia died in the following year. Their son, Robert, also died young.

Setting up as a drawing master and miniature portrait painter, Dighton produced drawings of actors in character for John Bell's edition of Shakespeare's works in 1775-76, and then other publications. He is credited with creating the genre of coloured prints of actors in their favourite roles, and this certainly became a speciality.

Not only was Dighton part of a theatrical circle, but also an actor and singer and, for over two decades, he worked as both artist and performer. From the mid 1770s to the mid 1780s, he appeared in a number of comic operas at the Haymarket, and especially those composed by Charles Dibdin. He also collaborated on a puppet version of Dibdin and Bickerstaff's *The Padlock*, which was performed in 1776, at the Patagonian Theatre, at Exeter Change, on the Strand.

Following the death of the artist, John Collet, in 1780, Dighton began to supply caricatures to Carington Bowles, the printseller based at St Paul's Churchyard, and these continued to appear, as mezzotints, until the early 1790s.

On 2 October 1788, Dighton placed an advertisement in the *Daily Advertiser*, which stated that 'as son of the late Mr John Dighton, of Fetter-lane, paper-hanging-manufacturer … he intends carrying on the business himself'.

Living at Henrietta Street, Covent Garden, from 1785, Dighton began to sing at Vauxhall Gardens and appear at Sadler's Wells from about that time. By late in the decade, he had begun a relationship with the soprano, Catherine Caroline Bertles (active 1787-1796). Together they would have at least one daughter, Delia (born 1793) and two sons, Denis Dighton (1791-1827) and Richard Dighton (1796-1880), both of whom became artists. However, another, older artist son, Robert Dighton (1786-1865), may also have been conceived with Catherine.

By 1791, Dighton was appearing with Catherine on the stage of Sadler's Wells as 'Mr and Mrs Dighton', in such 'spectacles' as *Ceyx and Alcyone*, while, in 1792, he sang his famous role of Dennis O'Neal, in *Tippoo Saib*, at the same theatre. He would perform there until the late 1790s, and may also have contributed to designs for productions. ☞

01 THE GIGG, WITH A VIEW OF EPSOM DOWNS
signed 'Dighton Del'
inscribed with title on reverse
watercolour
6 ¾ x 8 inches

Published by Robert Sayer & Co, Chart & Printseller, no 53, Fleet Street, as a hand-coloured etching, on 5 August 1792
Literature: M Dorothy George, *Catalogue of Political and Personal Satires in The British Museum*, vol vi, 1784-1792, London: The British Museum, 1938, no 8216

☞ The manager of a famous travelling theatre, John Richardson, said of Dighton, that:

> it would be totally impossible … to pass over a theatrical gent of the name of Dighton, once the 'great card' at Sadlers Wells; indeed it might be said he was the principal *prop* of that place of amusement. Dighton and Sadler's Wells were almost synonymous; so great a feature was he at one period of his career. He was distinguished for his performance of Irish characters and comic songs … He was a great favourite with the public, and deservedly so (quoted in Pierce Egan, *The Pilgrims on the Thames: In Search of the National*, London: W Strange, 1838, pages 110-111)

In 1793, Dighton brought out his first *Collection of Portraits of Public Characters*. They proved so successful that he focussed increasingly on caricature and, in the following year, moved to 12 Charing Cross to open his own shop. (After the turn of the century, he moved to 6 Charing Cross, and he retained a shop there until at least 1810.) In 1795, the publication by Bowles & Carver of *A Book of Heads by Robert Dighton* increased his popularity. Nevertheless, he was working in a very competitive field, and needed to advertise, stating in the *Morning Chronicle* in 1798 that he 'continues to take correct elegant likenesses in miniature for half a guinea' and 'the whole length figure … for two guineas, frame included'. His need to secure his income may also have led him to steal, and then fraudulently copy, prints from the British Museum from 1798. The crime was discovered, and the damage limited, in 1806.

Until 1806, Dighton was based in London, though made working visits to Brighton in the years 1801-4. However, while he moved to 21 New Bond Street in 1806, he soon left for the provinces, and worked as a caricaturist in Oxford (1807-8), Bath (1809) and Cambridge (1809-10).

By December 1809, Dighton had returned to London and settled at 4 Spring Gardens, Charing Cross. Publishing his last prints in 1812, he seems to have relinquished his business interests to Catherine in that year. At the same time, he tried to get his daughter, Delia, onto the stage, explaining to a manager that if she succeeded, 'she might obtain the favour of assisting me in my present pecuniary embarasment [sic]' (from a letter reproduced in Rose 1981, page 27).

Dighton died at 4 Spring Gardens and was buried at St Martin's in the Fields on 13 June 1814. His legitimate daughter, Letitia Sarah (wife of the architect, Thomas Burnell), administered his estate. It is likely that Catherine had already died.

His work is represented in the Royal Collection, and numerous public collections, including the British Museum, the National Portrait Gallery and the V&A; and the Ashmolean Museum (Oxford).

Further reading: Timothy Clayton, 'Dighton, Robert (1751-1814)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 16, pages 175-179; David Padbury, *A View of Dighton's. The Dighton family, their times, caricatures and portraits*, London: The Cartoon Museum, 2007; Dennis Rose, 'Dighton', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 8, page 886; Dennis Rose, *Life, Times and Recorded Works of Robert Dighton (1752-1814). Actor, Artist and Printseller and Three of His Artist Sons*, Tisbury: Element Books, 1981

RICHARD DIGHTON

Richard Dighton (1796-1880)

Richard Dighton played a significant role in British portraiture of the nineteenth century, not only in continuing the tradition of his father, but also in effecting a transition between painting and photography, especially in the provincial centres of Cheltenham and Worcester.

Richard Dighton was born at 12 Charing Cross, London, on 19 June 1796, the youngest son of the artist, Robert Dighton, and Catherine Caroline Bertles. He probably served an apprenticeship in his father's studio at Charing Cross and then, from 1810, at 4 Spring Gardens.

When his father died in 1814, his elder brothers were both in France with the army, so Dighton took on the family business, and adopted his father's style. His earliest caricature prints are of academics of Oxford, Cambridge and Eton. However, he soon specialised in London personalities, including actors.

Marrying his first wife, Mary, in about 1818, Dighton lived in Pimlico and then in Chelsea in the 1820s, and during that decade fathered his three eldest children: Richard (1823-1891), who would also become an artist, Mary (born 1826) and Martha (born 1828).

In 1824, Dighton sold his stock of plates to Thomas McLean of 16 Haymarket, who reissued some of them with his own imprint. He then concentrated on watercolour portraits, gradually purging his style of the element of caricature.

In 1828, the Dightons left London for Cheltenham, and settled at 85 Winchombe Street. His choice 'was likely to have been influenced by the potential customers at the increasingly popular spa town' (Padbury 2007, page 68). In the November, Dighton advertised his services as a portrait painter in the *Cheltenham Journal*.

In 1829, the Dightons moved to Worcester, and settled at 2 Edgar Street. Two years later, his wife, Mary, gave birth to Joshua (1831-1908), who also became an artist, and Rachel (born 1831). While there, Dighton began to paint a series of at least 24 portraits of officers of the Worcester Yeomanry Cavalry. He continued the series upon returning to Cheltenham in 1832. Mary gave birth to four further children in Cheltenham during the 1830s: Sarah (1832), Elizabeth (1834), John (1835) and Truth (1839). By 1834, the family was living at 67 St George's Place, just two doors away from the premises of George Rowe, the lithographer and artist, who had established Cheltenham's first lithographic press, and produced some of Dighton's lithographs.

From about 1840, Dighton seems to have shared his time between Cheltenham, Worcester and London. London addresses included 6 St Michael's Terrace, Pimlico, for various years between 1838 and 1860, and 5 Hugh Street, West Eccleston Square, during 1851-52. He also lived at 13 Severn Terrace, Worcester, during the years 1845 to 1847.

While Dighton continued to produce watercolour portraits until 1857, it seems that he turned to photography, assisted by – and then perhaps assisting – his sons Richard and Joshua. Between 1864 and 1876, the Dightons lived and worked, as artists and photographers, at Weston Villa, 433 High Street, Cheltenham. Richard junior continued at this address.

Dighton's final address, from 1876, was 35 Elm Grove, Hammersmith. He died there on 13 April 1880 of inflammation of the kidneys (Bright's disease) and an enlarged prostate gland. A second wife, Elizabeth, survived him.

His work is represented in the Royal Collection, and numerous public collections, including the British Museum; and the Ashmolean Museum (Oxford) and Cheltenham Art Gallery & Museum.

For further reading, please refer to the entry on Robert Dighton.

Lord Morton

Sholto John Douglas (1818-1884) was the eldest son of the 17th Earl of Morton, in the Peerage of Scotland. He was styled Lord of Aberdour from 1827 until his father's death in 1858, when he became the 18th Earl. He served as Lieutenant in the 11th Hussars for the year 1843-44, and was afterwards Lieutenant-Colonel (1844-53) and Colonel-Commandant (1853-72) of the Midlothian Yeomanry Cavalry. His first wife, Helen Watson, gave birth to a son Sholto George, the 19th Earl, in 1844, the year of their marriage, but she died in 1850. He married his second wife, Lady Alice Lambton, in 1853; she lived until 1907, though died without issue.

The leading photographer, Camille Silvy, took a portrait of the Lord Morton in 1860, which shows his right profile – rather than the left profile depicted by Richard Dighton. There is a print of it in the collections of the National Portrait Gallery.

02 LORD MORTON
ink and watercolour with pencil
7 x 4 ½ inches

THOMAS ROWLANDSON

Thomas Rowlandson (1757-1827)

Thomas Rowlandson raised comic art to a new level by representing the panorama of contemporary life with almost unparalleled fluency – adopting lyricism or incisiveness as best fitted the subject. And, in capturing an abundance of picturesque detail, his work provided a parallel to the novels of Henry Fielding or Laurence Sterne.

Thomas Rowlandson was born in Old Jewry, in the City of London, on 14 July 1757, to a merchant in wool and silk. In consequence of the bankruptcy of his father, he and his younger sister, Elizabeth, went to live with their uncle, James, a prosperous Spitalfields silk weaver and his French wife, Jane. Following the death of his uncle in 1764, he moved to 4 Church Street (now Romilly Street) Soho with his widowed aunt, and attended the Soho Academy.

From the age of 16, Rowlandson studied art at the Royal Academy Schools, Somerset House, and received permission to draw at the Duke of Richmond's sculpture gallery in Whitehall. Between 1775 and 1787, he exhibited both subject pictures and caricatures, in pen and wash, at the Royal Academy, winning a silver medal in 1777, and making his name seven years later with the ambitious *Vauxhall Gardens* (V&A). During this period, he began to make trips to the Continent (particularly Paris) and in Britain (often accompanied by Henry Wigstead).

Rowlandson continued to live in apartments in Soho with his aunt, until her death in 1789: at 103 Wardour Street (by 1777) and then 50 Poland Street (by 1787). On her death, he received a substantial legacy, though it seems likely that he lost it through gambling. Certainly, through the 1790s, he lived in modest, even shabby, addresses in and around the Strand, finally settling in attic rooms at 1 James Street, Adelphi, in 1800, where he lived for the rest of his life.

Throughout the 1780s, Rowlandson had been engaged in political and social caricature, but his versatility enabled him to work extensively as a book illustrator, initially on the novels of Tobias Smollett and Henry Fielding (1791-1805), and later on volumes dependent on their visual content. Employed by the publisher Rudolph Ackermann from 1798, he depicted the *Miseries of Human Life* (1808) and added figures to Augustus Charles Pugin's architectural settings in *The Microcosm of London* (1808-11). He received the ideal commission in 1812 when asked to collaborate with William Combe, a writer, on *Tours of Dr Syntax* (1812-21). A seasoned traveller, with an extensive knowledge of Britain and the Continent, Rowlandson was well qualified to parody the vagaries of the Picturesque landscape artist. He frequently produced drawings after the Old Masters, and his own landscape style was an adaptation of that of Thomas Gainsborough. During the 1820s, the work of the Italian Renaissance artist, Giovanni della Porta, inspired him to return to caricature, the art that had made his name, and produced a number of comparative anatomy studies.

Rowlandson became seriously ill in 1825 and died at home on 21 April 1827. The executor and sole legatee of his will was Betsy Winter, his longstanding companion.

His work is represented in numerous public collections, including the British Museum, the National Maritime Museum, Tate and the V&A; the Ashmolean Museum (Oxford), The Fitzwilliam Museum (Cambridge), Hertford Museum, Manchester Art Gallery, the Museum of Island History (Newport, Isle of Wight), Tyne & Wear Archives & Museums and York Art Gallery; and Yale Center For British Art (New Haven).

Further reading: Joseph Grego, *Rowlandson the Caricaturist*, London: Chatto and Windus, 1880 (2 vols); John Hayes, 'Rowlandson, Thomas (1757-1827)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 48, pages 13-16; John Hayes, *Rowlandson: Watercolours and Drawings*, London: Phaidon, 1972; Ronald Paulson, *Rowlandson: A New Interpretation*, London: Studio Vista, 1972; Matthew Payne & James Payne, *Regarding Thomas Rowlandson 1757-1827. His Life, Art & Acquaintance*, London: Hogarth Arts/Paul Holberton Publishing, 2010; David Rodgers, 'Rowlandson, Thomas (*b* London, 14 July 1756 or 1757; *d* London, 21 April 1827)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 27, pages 277-279

A Musical Doctor & His Scholars
As a print with the title *A Musical Doctor & His Scholars*, this image has often been described as a caricature of Thomas Arne, composer of *Rule Britannia!* However, as is suggested by the inscription 'Portrait of Doctor Guise' on the original drawing, it almost certainly depicts Richard Guise (1740-1808), a lay vicar and, from 1793, master of the choristers of Westminster Abbey. Published ten months after his death, it may have been intended as an affectionate tribute rather than a critique.

03 A MUSICAL DOCTOR & HIS SCHOLARS
inscribed 'Portrait of Doctor Guise'
pen ink and watercolour
11 ¾ x 9 inches
Published by Reeve & Jones, no 7 Vere Street, 1 November 1808
Provenance: Sotheby's, 9 December 1912, no 127, as 'Doctor Guise and his Singing Boys', £3 15s; Dr Joseph Chess
Literature: Joseph Grego, *Rowlandson The Caricaturist*, London: Chatto and Windus, 1880, vol ii, page 297
Exhibited: 'Bliss was it in that Dawn to be Alive, 1750-1850', October 2008, no 48; 'The Age of Thomas Rowlandson', October-November 2012, no 47

04 LORD FELLAMAR RUDELY DISMISSED BY SQUIRE WESTERN
pen ink and watercolour
4 x 6 inches
Similar to Henry Fielding, *The History of Tom Jones, A Foundling*, Edinburgh: James Sibbald, 1791, vol 3, page 171
Exhibited: 'Bliss was it in that Dawn to be Alive, 1750-1850', October 2008, no 42; 'The Age of Thomas Rowlandson', October-November 2012, ex catalogue

Lord Fellamar Rudely Dismissed by Squire Western

Tom Jones is Henry Fielding's most famous and popular novel. First published in London in 1749, it had gained almost classic status by the end of the eighteenth century, having appeared in several editions, including that illustrated by Thomas Rowlandson for James Sibbald of Edinburgh in 1791.

The foundling, Tom Jones, wishes to marry Sophia, the daughter of Squire Western. However, he is long believed to be a bastard, and therefore not suitable as a husband. As a result, others woo Sophia, including Lord Fellamar, who plans to rape her and so force her into marriage. He is encouraged in this by Lady Bellaston, who wants Tom for herself. The plan fails when Squire Western brushes Fellamar aside and removes Sophia to his own lodgings – as illustrated here – and again on subsequent occasions. Eventually, Tom is revealed to be the nephew of Squire Allworthy and is accepted by Sophia.

Beauty and the Beast
This caricature has traditionally been considered a depiction of the diplomat, Sir William Hamilton, and his wife, Emma, who is best remembered as the mistress of Lord Nelson. However, the faces are dissimilar to those in other portraits of these figures, which include Thomas Rowlandson's *Lady Hamilton at Home, or a Neapolitan Ambassador* (1816).

05 BEAUTY AND THE BEAST
watercolour
10 ¾ x 8 inches
Exhibited: 'The Age of Thomas Rowlandson', October-November 2012, no 51

06 CLASSICAL GROTESQUE
pen and ink
3 x 2 ½ inches

07 CLASSICAL PROFILE
pen and ink
3 ¼ x 2 ½ inches

08 CLASSICAL MASK
pen and ink
2 ¾ x 2 inches

09 EGYPTIAN PROFILE
pen and ink
2 ¾ x 1 ¾ inches

Caricature Studies After the Antique

Thomas Rowlandson collected and copied a wide range of works of art. By so doing, he developed his skills as a draughtsman and his knowledge of the history of art, and also created a store of images that he could adapt for use in his caricatures.

Within his many sketchbooks are drawings of 'gods and goddesses, warriors and nymphs, furniture, pottery, vehicles and monuments of the ancient world' (Payne & Payne 2010, page 333). He copied some from artefacts held in the British Museum and others from published prints and illustrations. He also made annotations, based on such sources as John Lemprière's *Bibliotheca Classica* (1788), which suggest that he had an antiquarian turn of mind. While the imagery generally relates to Britain's long-held fascination with the classical tradition, it also reveals an acquaintance with more recent discoveries, including those made in the Middle East, notably Egypt.

Rowlandson produced a number of caricatures that feature antiques and antiquarians, from *The Reception of a New Member in the Society of Antiquarians* (a watercolour of 1782 owned by the Society of Antiquaries) at least until *Time & Death their Thoughts impart/On Works of Learning & of Art* (from *The Dance of Death*, 1816).

Particularly memorable is *Modern Antiques* (circa 1811), in which a young couple embraces in an open mummy case, surrounded by Egyptian deities and sarcophagi, and observed by an antiquary. In the light of the traditional identification of the figures in *Beauty and the Beast* [**05**], it is interesting to note Joseph Grego's comment on *Modern Antiques*, that 'the satire, in some degree, seems to hint at Sir William Hamilton (then deceased) and the fair Emma' (Grego 1880, vol 2, page 223).

With thanks to Nick Knowles for help in compiling this note

13 EGYPTIAN NUDE SCULPTURE [opposite]
pen and ink
3 ¼ x 2 inches

10 EGYPTIAN DEITY
pen and ink
3 ½ x 1 ¾ inches

11 EGYPTIAN GROUP SCULPTURE
pen and ink
4 x 3 inches

12 FEMALE PROFILE
pen and ink
1 x 1 inches

15 MALE PROFILE HEAD
pen and ink
1 x ¾ inches

14 A PAIR OF HEADS
pen and ink
1 x 2 ½ inches

ISAAC CRUIKSHANK

Isaac Cruikshank (1764-1811)

Forceful as a caricaturist and imaginative as a painter, Isaac Cruikshank acted as a model for his sons and, through both them and more generally, proved an influence on the imagery of a generation.

Isaac Cruikshank was born in the Canongate, Edinburgh, on 5 October 1764. His father, Andrew Crookshanks, who had once worked as a painter and as a customs officer, was a seller of prints and books.

Cruikshank soon decided to pursue his father's first career, and become an artist. Following his father's death in 1783, he studied under a local artist, possibly John Kay, and late in the same year master and pupil moved south to London (Cruikshank lodging at 53 Stanhope Street, Clare Market). There he worked, in the words of his son George Cruikshank as 'a clever designer, etcher, and engraver, and a first-rate water-colour draughtsman' (quoted in William Bates, *George Cruikshank: The Artist, The Humorist, and The Man*, London: Houlston and Sons, 1879, page 8). His first known publications – in January 1784 – were etchings of Edinburgh caricatures.

In 1788, Cruikshank married Mary MacNaughton. On the birth of their first child, (Isaac) Robert Cruikshank, in the following year, they moved to St Martin's Court, off St Martin's Lane. Then on the birth of Robert's brother, George, in 1792, they moved to 27 Duke Street (now Coptic Street), Bloomsbury. By 1808, the family would have settled at 117 Dorset Street (now Dorset Rise), Salisbury Square, close to St Bride's, Fleet Street. Three further children all died by the age of 18.

Cruikshank exhibited genre paintings at the Royal Academy of Arts between 1789 and 1792, exploiting a taste for Gothic humour and sentiment. However, he became better known as a caricaturist and illustrator, ranking in quality below only James Gillray and Thomas Rowlandson. While he began by defending Pitt against the attacks of Gillray, he soon developed an impartial attitude, and employed the graphic skills to criticise a range of opinion. He scored a number of particular successes with his images of Napoleon. In contrast to his political subjects, his social caricatures tended towards lively and accurate observation rather than grotesque exaggeration. His book illustrations included contributions to George Shaw's *General Zoology* (1800-26).

Cruikshank nurtured the talents of his sons and, through his etched portraits of actors, introduced both Robert and George to the theatrical milieu that they so greatly valued. His early death, induced by alcohol, in April 1811, also fired George in his championship of temperance.

His work is represented in the collections of the British Museum, The Cartoon Museum and the V&A; The Fitzwilliam Museum (Cambridge); and The Huntington Library (San Marino, CA).

Further reading: E B Krumbhaar, *Isaac Cruikshank: a Catalogue Raisonné with a sketch of his life and work*, Philadelphia University of Pennsylvania Press, 1966; Ruari McLean, 'Cruikshank (1) Isaac Cruikshank (*bapt* Edinburgh, 14 Oct 1764; *bur* London, 16 April 1811), Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 8, page 217; Edward J Nygren (ed), *Isaac Cruikshank and the Politics of Parody: Watercolours from the Huntington Collection*, Huntington Library Press, 1994; Robert L Patten, 'Cruikshank [Crookshanks], Isaac (1764-1811)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 14, pages 528-529; Matthew Payne and James Payne, *Regarding Thomas Rowlandson 1757-1827. His Life, Art & Acquaintance*, London: Hogarth Arts/Paul Holberton Publishing, 2010

A Vestry Dinner

This caricature provides a critique of the misuse of the Poor Rate, a tax intended to provide relief for the destitute, which had first been introduced in 1601. Isaac Cruikshank produced it in the wake of the severe winter of 1794-95, during which time fears of famine and revolution called into question the very nature and purpose of a Poor Law. Mounting food costs forced up the numbers of previously working families reliant on public relief, which in turn necessitated a rise in the Poor Rate.

The parish vestry (now superseded by the parish council) administered poor relief. It could be closed (with a limited number of members) or open (comprising all ratepayers). It usually met once a year, at Easter, to appoint parish officers, audit the accounts, and attend a celebratory dinner. It seems that the less scrupulous closed vestries celebrated more frequently.

Cruikshank's image shows six members of a parish vestry sitting at a table and eating rapaciously, under a handwritten Vestry Creed that states 'Sit See & Say Nothing. Eat Drink & Pay Nothing'. Meanwhile a beadle bars an emaciated pauper from entering the dining room. In the etched version, the beadle exclaims, 'Keep off you Hungry Dog' as the pauper holds up a sheet of paper inscribed 'Spare me a Bit your Worships'.

As Cruikshank often illustrated lyrics, he was clearly familiar with many contemporary popular songs, and so may have taken the title of his caricature from a song by J C Cross and William Reeve. Cross and Reeve had written 'The Vestry Dinner' for their entertainment, *Mirth's Museum*, which was produced at the Lyceum, in the Strand, in 1794. Longman & Broderip published it in the same year, on 27 March.

16 A VESTRY DINNER
signed and inscribed with title on reverse
pen ink and watercolour
6 ¾ x 9 ½ inches
Published by Laurie & Whittle, 53 Fleet Street, London, as an etching, on 21 April 1795
Literature: M Dorothy George, *Catalogue of Political and Personal Satires in The British Museum*, vol vii, 1793-1800, London: The British Museum, 1942, no 8770
Exhibited: 'English Watercolours', Leger Galleries, November-December 1972

But 'ere we have settled about the relieving,
Each famished and half-starv'd poor sinner,
I cries in the midst of our sorrow and grieving,
'Next We'n'sdays a Vestry Dinner'.

(J C Cross, 'The Vestry Dinner', verse 3, lines 5-8)

THOMAS HOSMER SHEPHERD

Thomas Hosmer Shepherd (1793-1864)

Thomas Hosmer Shepherd was probably the most talented member of a family of London topographers, his once famous images outstanding in their vivacious detail.

Thomas Hosmer Shepherd was born in France on 16 January 1793, the son of a watchcase maker. On returning to England, the Shepherd family settled in a neighbourhood close to the City Road, and Thomas was baptised at St Luke Old Street, on 24 February.

Throughout his career, from 1809 to 1859, Shepherd was patronised by the celebrated interior designer, Frederick Crace, who became equally famous as a collector of views and maps of London. Crace commissioned him to produce watercolours of specific London buildings and locations, and also bought others from him. The fame of the Crace Collection then acted as a springboard for Shepherd's career, as he began to receive commissions from others, including Rudolph Ackermann. From around the time of its foundation in 1809, until its demise in 1828, Shepherd produced a series of street views for Ackermann's magazine, *The Repository of Arts*, sometimes in collaboration with his elder brother, George Sidney Shepherd. Though he became virtually synonymous with the modern city, Shepherd was equally skilful in representing the countryside. To this end, he made a number of sketching tours, the first in 1810.

Eight years later, Shepherd visited France, probably on his honeymoon, an event apparently commemorated in the naming of the first of his seven children, Frederick Napoleon Shepherd, who was born in June 1819. By 1820, the family had settled at 26 Chapman Street (now Batchelor Street), Islington, one of the new streets on the west side of the Liverpool Road, on the edge of the built up area of the city. He used his home address when advertising as a drawing master.

From this time, Shepherd established himself as a book illustrator, with contributions to the part work, *Londina Illustrata* (1819-25), again in collaboration with his brother, George, among others. Security and success soon arrived, with his first commission from the publisher, Jones & Co, based at the Temple of the Muses, Finsbury Square. The first part of *Metropolitan Improvements* appeared in 1827, and comprised numerous steel engravings after drawings by Shepherd, with a commentary by the architect, James Elmes. Its popularity not only ensured further commissions for Shepherd from Jones but 'induced many publishers to embark on similar works' (an unsigned review in the *Gentleman's Magazine* for March 1829, cited by J F C Phillips, *Shepherd's London*, London: Cassell 1976, page 11).

The sequel to *Metropolitan Improvements*, entitled *London and its Environs*, would begin to appear in 1828.

During 1827, Shepherd made sketching tours of the West Country and Scotland in order to prepare his drawings for *Modern Athens!* (1829) and *Bath and Bristol* (1829-31), published by Jones with commentaries by the well-known antiquarian, John Britton. Yet, while Jones and Shepherd planned other volumes about parts of Great Britain (and Shepherd responded by travelling to Ireland in 1828), no further such publication materialised.

Shepherd began to work with other publishers, often reworking the images of London that he had drawn for Jones, while also broadening his horizons. So he exhibited four watercolours of Scotland at the Society of British Artists, in 1831 and 1832, and produced illustrations of Westmorland and the Rhine, by 1832 (though not necessarily on location).

A decade later, Shepherd moved to 2 Bird's Buildings (now part of Colebrooke Row), north of Camden Passage, Islington – probably to better accommodate his growing family. From that time, he provided some images for *The Illustrated London News*, but became very poor, and was sustained only by the continuing patronage of Crace, who died in 1859.

Shepherd himself died in Islington on 4 July 1864. His wife, Jane Maria, and at least three of his children survived him. They included Frederick Napoleon Shepherd, who carried on the family tradition of topography, and Valentine Claude Shepherd, a wood engraver.

The Crace Collection in the British Museum contains nearly 500 images by Shepherd, including 38 views of Edinburgh for *Modern Athens!*

His work is also represented in numerous other public collections, including Kensington & Chelsea Library and the V&A.

Further reading: Brian Reginald Curle and Patricia Meara, *Thomas Hosmer Shepherd, 1793-1864: a descriptive catalogue of watercolours and drawings in the local collections of Kensington and Chelsea libraries*, London: Kensington and Chelsea Public Libraries, 1973; Lucy Peltz, 'Thomas Hosmer Shepherd (1784-1862)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 50, page 245; J F C Phillips, *Shepherd's London*, London: Cassell 1976

Runnymede, or Magna Carta Island

This view is similar to one that appears in Thomas Dugdale's *Curiosities of Great Britain. England and Wales Delineated*, London: Tallis and Co, vol 1, 1835. However, there is less activity on the river. Thomas Hosmer Shepherd did contribute to this project, and the published image has been attributed to him.

Lying alongside the River Thames between Windsor and Egham, the water meadow of Runnymede is the place at which King John sealed Magna Carta on 15 June 1215.
The charter was an attempt by the feudal barons to limit the power of the king and protect their rights.

17 THE ROYAL OBSERVATORY, FLAMSTEED HOUSE, GREENWICH PARK
signed
watercolour
5 x 7 ½ inches

The Royal Observatory, Flamsteed House, Greenwich Park
Thomas Hosmer Shepherd published a number of drawings of Greenwich, including at least two of the Observatory at Flamsteed House. That which is closest to the present view, seen from the north-east, appeared as an engraving, by W S Orr, in C F Partington (ed), *National History and Views of London and Its Environs; Embracing Their Antiquities, Modern Improvements, &c &c*, London: Simpkin & Marshall, vol 1, 1832, facing page 72. However, the perspective is narrower, and deer have been substituted for most of the human figures.

Flamsteed House is the original Observatory building at Greenwich, designed in 1675, on the instructions of King Charles II, by Sir Christopher Wren, probably with the assistance of Robert Hooke. It is named after John Flamsteed, who was appointed the first Astronomer Royal. The building materials were salvaged from Duke Humphrey's Tower, a mediaeval structure that had stood on the same site, and had been used as a guesthouse and hunting lodge by Henry VIII.

18 RUNNYMEDE, OR MAGNA CARTA ISLAND
signed
watercolour
5 x 7 ½ inches

WILLIAM HARVEY

William Harvey (1796-1866)

William Harvey played an important role in the development of the art of illustration during the first half of the nineteenth century. Having trained as a wood engraver, 'he always made his drawing sympathetic to the process and helpful to those who worked to his drawings' (Iain Bain 2004, page 684). As a result, he proved popular and prolific.

William Harvey was born in Newcastle upon Tyne on 13 July 1796, the son of the superintendant of the Public Baths, Westgate. His talent for drawing being recognised at an early age, he became the last apprentice of the pioneering wood engraver, Thomas Bewick, during the years 1810-17. He assisted on the illustrations to Bewick's famous edition of *The Fables of Aesop* (1818), and would remain in contact with his master until his death a decade later.

In 1817, Harvey moved to London, and gradually established himself as a wood engraver. A year later, he began to study alongside Edwin and Thomas Landseer, in drawing and painting under Benjamin Robert Haydon and in anatomy under Charles Bell. The most impressive result of this study was the large wood-engraved copy of Haydon's history painting, *The Assassination of Dentatus*, which he completed in 1821; intended to emulate copper engraving, it was much admired, and helped set a trend for more elaborate wood engravings.

From the early 1820s, Harvey focussed on book illustration, preparing designs for others to engrave, and soon becoming such a prolific leader in the field that he helped to revolutionise the market. Significant early titles included James Northcote's *One Hundred Fables* (1828), Edward Turner Bennett's *The Gardens and Menagerie of the Zoological Society Delineated* (1830-31), and the traditional ballad, *The Children in the Wood* (1831). He went on to work particularly closely with the publisher, Charles Knight, on such major projects as *The Pictorial Edition of the Works of Shakespere* (1839) and E W Lane's edition of *The Thousand and One Nights* (1839-41). He became one of the most popular illustrators of the 1840s, but received some criticism for mannerism in his later work. However, while he 'established no school of engravers' (Bain 2004, page 684), 'his influence on [John] Gilbert and early Fred Walker was considerable' (Houfe 1996, page 170).

Harvey died at Prospect Lodge, The Vineyard, Richmond, Surrey, his home for many years, on 13 January 1866.

His work is represented in the collections of the British Museum; and The Fitzwilliam Museum (Cambridge).

Further reading: Iain Bain, 'Harvey, William (1796-1866)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 25, pages 683-684; Justine Hopkins, 'Harvey, William (*b* Newcastle upon Tyne, 13 July 1798; *d* Richmond, London, 13 Jan 1866)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 14, page 208

Ventouillac's French Classics

William Harvey illustrated a number of books for the publisher, Sampson Low, including Sarah Austin's translation of Friedrich Wilhelm Carové's *The Story Without an End* (1834) and William Cullen Bryant's *Poems* (1858). However, the present drawings were produced for what was possibly his first commission from Sampson Low, for a series of 'Choix des Classiques Français', in 24 parts, edited by L T Ventouillac, from 1823.

Born in Calais in 1796, Louis Théodore Ventouillac migrated to England in 1816. Soon after his arrival, he converted to Protestantism, and set up as a teacher of French, working in Yarmouth, Norfolk, and then in London, where, in 1819, he published an edition of Bernardin de Saint-Pierre's phenomenally popular novella, *Paul et Virginie*. His literary and scholastic reputation was sufficient by 1823 for Sampson Low, of Lamb's Conduit Street, to ask him to edit its series of French classics. He lived close to the publisher, at Hadlow Street (1824) and then at Southampton Buildings (1827), with his wife. In about 1829, she would give birth to a son, also called Louis Théodore.

Ventouillac raised his profile in 1828, when he began to co-edit the annual, *The Iris: A Literary and Religious Offering*, with Rev Thomas Dale, Professor of English at London University. Then in 1829, he published a French translation of the Rt Rev Richard Watson's *An Apology for the Bible*, which was originally written to counter Thomas Paine's challenge to institutionalised religion. Taken with his general survey, *The French Librarian, or Literary Guide* (also 1829), these projects prepared his way to becoming, in 1831, Professor of French Language and Literature at King's College, London, which was founded in 1829 as the Anglican rival to the secular London University. As a consequence, he produced a number of textbooks as well as translations. Somewhat in contrast, he also provided the text for the two volumes of *Paris and its Environs* (1829 and 1831), 'displayed in a Series of Picturesque Views' by A C Pugin. A potentially impressive career was cut short when he died at his home in Bedford Street of pulmonary consumption in 1834. His young son outlived him by just three years.

When Sampson Low began to issue its series of Classiques Français, as edited by Ventouillac, in 1824, it did so in collaboration with another publisher and bookseller. This was Treuttel, Würtz, Treuttel Fils & Richter, which had originated in Strasbourg, and later founded offices in Paris and London. Treuttel was involved in the import and export of books, and the use of the French name 'Londres', rather than London, as the place of publication in the parts of Ventouillac's Classiques Français suggests that they were originally intended for the French market. However, an advertisement for 'Ventouillac's French Classics' in *The Quarterly Review* of 1828 was obviously aimed at an English market, and presented the parts as 'most appropriate Presents and Prizes for Schools'.

Following the end of the Napoleonic wars, in 1815, cultural rapprochement developed between England and France, and particularly between exponents of Romanticism. This culminated in such occurrences as the enthusiastic reception of works by Constable, Lawrence and other painters at the Paris Salons of 1824 and 1827, and of performances of plays by Shakespeare performed by Kean, Kemble and Macready in the French capital in 1827 and 1828. The series of Ventouillac's Classiques Français, with William Harvey's frontispieces, provides another, if smaller-scale example of this cultural exchange.

Of the more recent authors that Ventouillac included, Voltaire still tended to be treated with suspicion in more conservative English circles, because of the degree to which his philosophy had affected the French Revolution. Nevertheless, his work influenced Romantic writers, including Lord Byron, who found his source for his narrative poem, *Mazeppa* (1819), in *L'Histoire de Charles XII: Roi de Suède* (1731). Voltaire's first long work in prose, *Charles XII* presented its subject as a fearless warrior; Harvey's frontispieces to the two volumes reinforced this dimension, depicting him in action, at war with the Russians [**22**], and unyielding, dictating a letter to a secretary, while besieged by a combination of northern forces [**23**].

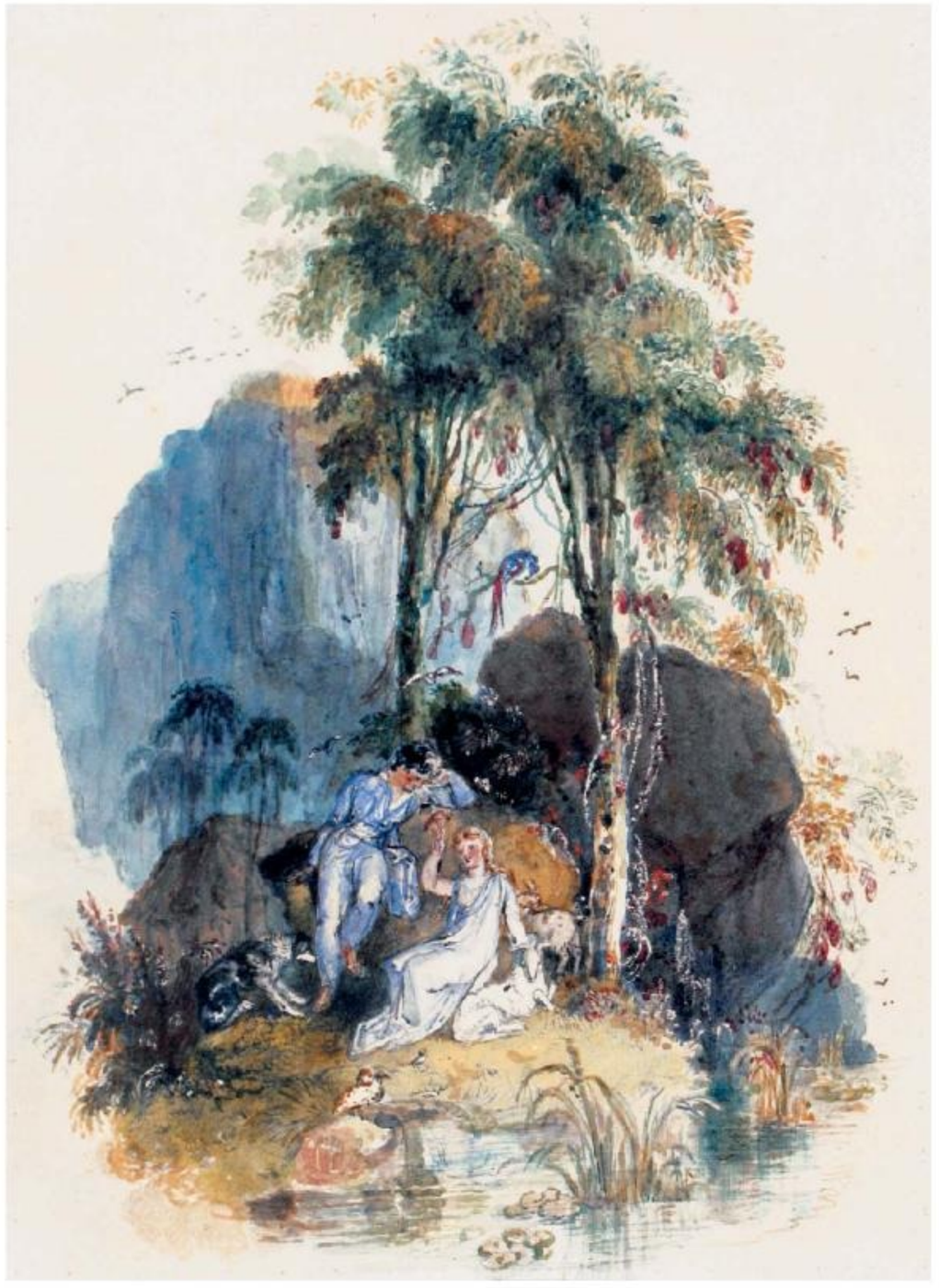
Classiques Français also represented the cross-channel fashion for narratives of idealised exotic primitivism, by including the foundational novels of the genre: *Paul et Virginie* (1787), and *La Chaumière Indienne* (1790), both by Jacques-Henri Bernadin de Saint-Pierre. *Paul et Virginie*, in particular, led to 'many literary responses' in England, 'not to mention mass sales of buttons, buckles, and lampshades bearing images from the novel' (April Alliston, 'Transnational Sympathies, Imaginary Communities', in Margaret Cohen & Carolyn Dever (eds), *The Literary Channel*, Princeton University Press, 2002, page 140).

Growing up on the idyllic island of Mauritius, Paul and Virginie initially represent an innocent pastoral lifestyle, and Harvey's frontispiece illustrates Virginie's virtuousness by showing her imploring a planter to pardon his slave for attempting to escape [**21**]. The humble Indian cottage of Bernardin's second story, and the poor Pariahs that inhabit it, provide the goal for a learned English traveller who goes in search of wisdom, and Harvey depicts the moment at which they present him with the simple gift of a basket of fruit and flowers [**24**].

And, in illustrating 'selected new pieces' by the natural historian, Comte de Buffon, Harvey was directed to an anecdote of a primitive character; it is the dog belonging to a *native Pennsylvanian Indian* that succeeds in finding a lost French child [**20**]. This image was singled out as being particularly 'creditable' to Harvey's 'talent' in a review of the first four volumes of Classiques Français, which appeared in the *Somerset House Gazette* on 10 January 1824. The reviewer states of the publication as a whole that,

> we notice [it] with particular satisfaction, not only for the esteem … we feel for the celebrated authors, whose writings thus judiciously selected by Monsieur Ventouillac, have contributed to delight and instruct mankind; but from feelings of respect for the publishers, who pay so handsome for a compliment to us and our arts, by printing foreign books, in foreign language, in an English press, and who further, add graphic illustrations, designed and engraved by English artists, to adorn these works.

Provenance for Nos **19-24**: George Low, the Great-Great-Great Grandson of Sampson Low



19 LE REPOS DE VIRGINIE
inscribed 'Love, innocence, and piety possessed their souls, and those intellectual graces unfolded themselves in their features, their attitudes & their motions' and 'Vide page' below mount
watercolour, 6 x 4 inches
Illustrated: Jacques-Henri Bernardin de St Pierre, *Paul et Virginie*, Londres: Sampson Low/Treuttel, Wurtz, Treuttel Fils & Richter [Ventouillac's Classiques Français, vol 8], 1824, title page

20 LE CHIEN
watercolour
5 ½ x 4 ¼ inches
Illustrated: Buffon, *Nouveaux Morceaux Choisis*, Londres: Sampson Low/Treuttel, Wurtz, Treuttel Fils & Richter [Ventouillac's Classiques Français, vol 4], 1824, frontispiece (engraved by J Scott Jnr)

21 IL JURA, PAR UN AFFREUX SERMENT, QU'IL PARDONNAIT A SON ESCLAVE, NON PAS POUR L'AMOUR DE DIEU, MAIS POUR L'AMOUR D'ELLE
watercolour
6 x 4 ¼ inches
Illustrated: Jacques-Henri Bernardin de St Pierre, *Paul et Virginie*, Londres: Sampson Low/Treuttel, Wurtz, Treuttel Fils & Richter [Ventouillac's Classiques Français, vol 8], 1824, frontispiece (engraved by E J Roberts)

22 IL LE FORCA A PRENDRE SON CHEVAL, ET CONTINUA DE COMMANDER A PIED A LA TETE DE SON INFANTERIE
(LIVRE IV)
watercolour
6 x 4 ¼ inches
Illustrated: Voltaire, *Histoire de Charles XII Roi de Suede*, Londres: Sampson Low/Treuttel, Wurtz, Treuttel Fils & Richter [Ventouillac's Classiques Français, vol 5], 1824, frontispiece to volume 1 (engraved by J Scott Jnr)

23 QU'Y A-T-IL DONC? LUI DIT LE ROI D'UN AIR TRANQUILLE. POURQUOI N'ECRIVES-VOUS-PAS?
(LIVRE 8)
watercolour
6 x 4 ¼ inches
Illustrated: Voltaire, *Histoire de Charles XII: Roi de Suede*, Londres: Sampson Low/Treuttel, Wurtz, Treuttel Fils & Richter [Ventouillac's Classiques Français, vol 6], 1824, frontispiece to volume 2 (engraved by E J Roberts)

24 LE PARIA FIT UN SIGNE A SA FEMME, QUI, LES YEUX BAISSES ET SANS PARTER PRESENTA AU DOCTEUR UNE CORBEILLE DE FLEURS ET DE FRUITS
pen ink and watercolour
6 ¼ x 4 ¼ inches
Illustrated: Jacques-Henri Bernardin de St Pierre, *La Chaumiere Indienne; Le Cafe de Surate, &c*, Londres: Sampson Low/Treuttel, Wurtz, Treuttel Fils & Richter [Ventouillac's Classiques Français, vol 7], 1824, frontispiece (engraved by E J Roberts)

02

VICTORIAN CARTOONISTS AND ILLUSTRATORS

JOHN LEECH
(1817-1864)

JOHN TENNIEL
(1820-1914)

CHARLES KEENE
(1823-1891)

CHARLES JOSEPH STANILAND
(1838-1916)

WILLIAM HEYSHAM OVEREND
(1851-1898)

THOMAS WALTER WILSON
(1851-1912)

JAMES FRANK SULLIVAN
(1852-1936)

Provenance for Nos **25-32**: The Maxine and Joel Spitz Collection; The Collection of Philip M Neufeld

25 PIANO OR SOFT (MUSICAL)
signed and inscribed with title
watercolour with pencil
4 ¼ x 5 ½ inches

JOHN LEECH
John Leech (1817-1864)

John Leech was a fluent and incisive draughtsman, who had great success as a cartoonist for *Punch* and as a literary illustrator, especially of John Surtees' sporting subjects.

For a biography of John Leech, please refer to *The Illustrators*, 2012, page 15. For an essay on his critical reception, see *The Illustrators*, 1996, pages 127-132; for watercolours of his home by John Fulleylove, see *The Illustrators*, 1996, pages 135-136.

Key works illustrated: Charles Dickens, *A Christmas Carol* (1844) (and the subsequent Christmas Books); R S Surtees, *Mr Sponge's Sporting Tour* (1853) and *Handley Cross* (1854); began to contribute to *Punch* in 1841 and, on joining the staff two years later, produced its first political 'cartoon' (the first ever use of that term).

His work is represented in numerous public collections, including the British Museum and the V&A; Manchester Art Gallery; and the Houghton Library, Harvard University (Cambridge MA).

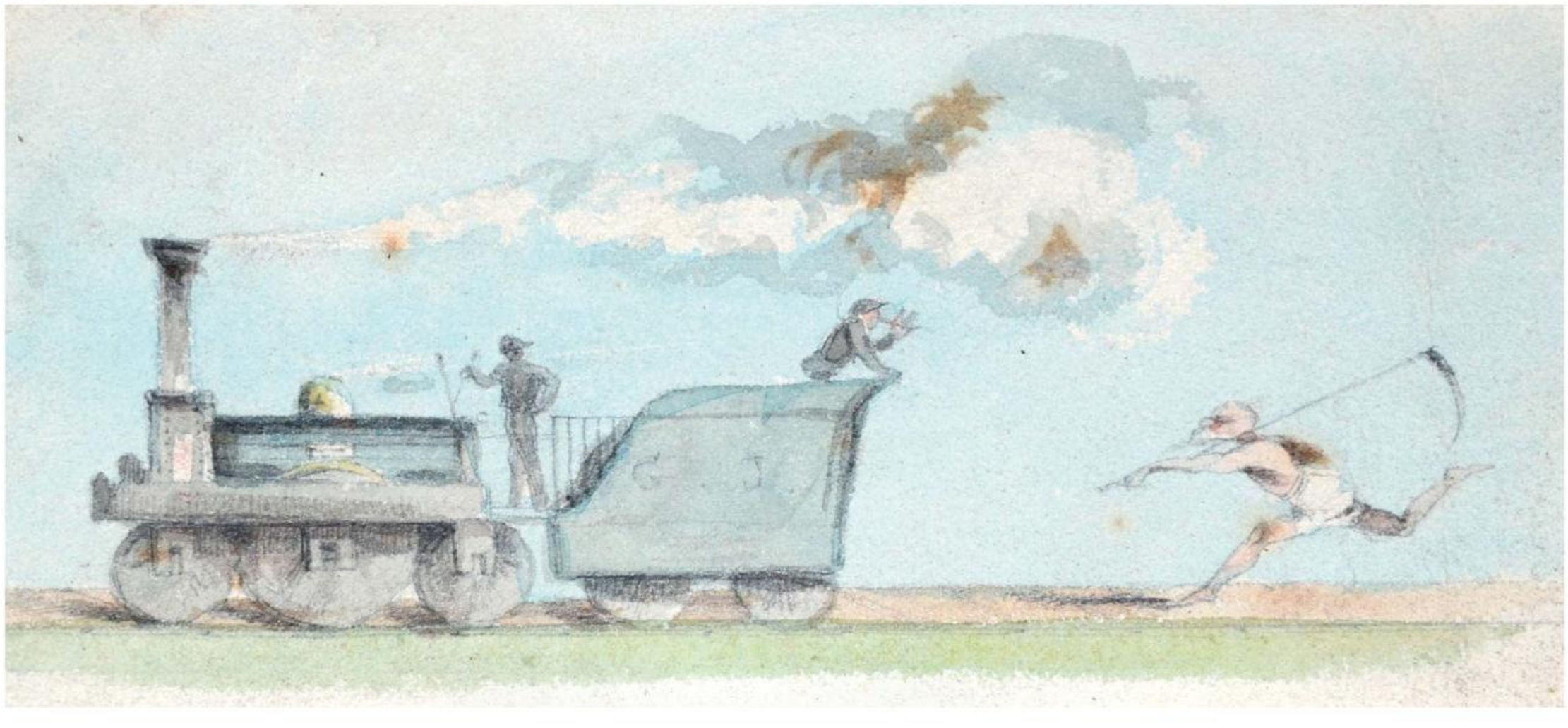
Further reading: Simon Houfe, *John Leech and the Victorian Scene*, Woodbridge: Antique Collectors' Club, 1984; Simon Houfe, 'Leech, John (1817-1864)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 33, pages 133-135; Simon Houfe, 'Leech, John (*b* Southwark, London, 29 Aug 1817; *d* London, 30 Oct 1864)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 19, pages 61-62

26 A REPEAT! (MUSICAL)
signed and inscribed with title
watercolour with pencil
4 ¼ x 5 ½ inches

27 A REST! (MUSICAL)
signed and inscribed with title
watercolour with pencil
4 x 4 ¾ inches

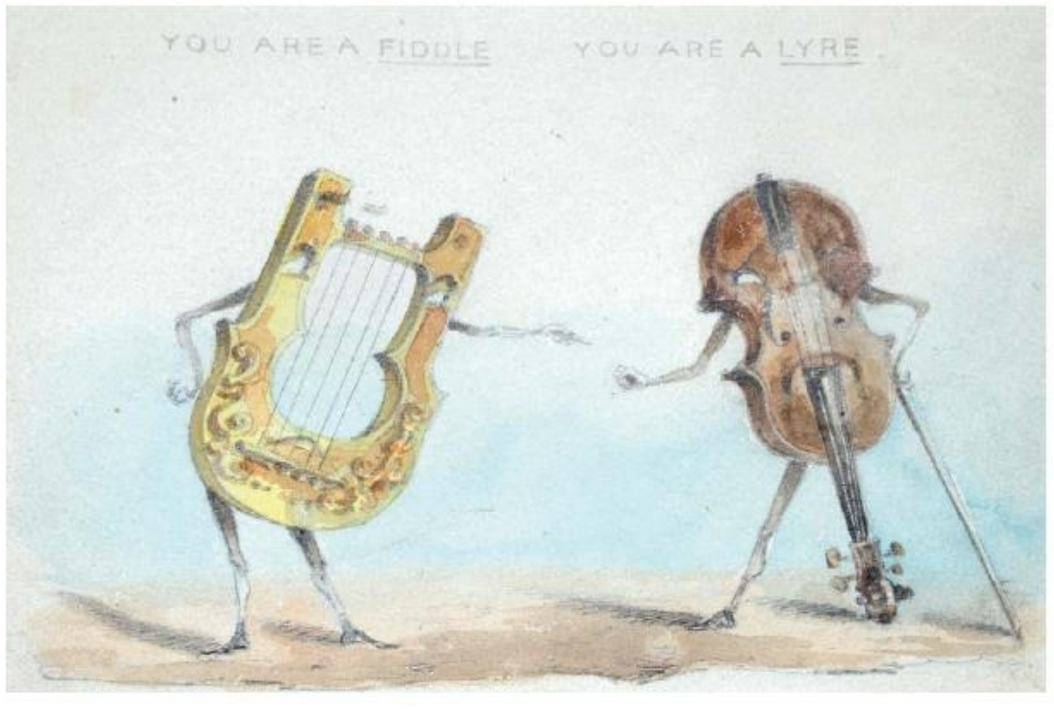
29 A TURN! (MUSICAL) [right]
signed and inscribed with title
watercolour with pencil
4 x 5 ½ inches

28 FORTE OR LOUD (MUSICAL)
signed and inscribed with title
watercolour with pencil
4 ½ x 4 ¾ inches



30 BEATING 'TIME'
inscribed with title
watercolour with pencil, 3 x 5 ½ inches

31 JACK ON THE HIGH CS
signed and inscribed with title
watercolour with pencil, 4 ½ x 6 inches



32 YOU ARE A FIDDLE/YOU ARE A LYRE
inscribed with title
watercolour with pencil, 4 ¾ x 6 ¾ inches

The Comic History of England by Gilbert Abbott à Beckett

Published in two volumes, *The Comic History of England* was the product of collaboration between writer Gilbert Abbott à Beckett and illustrator John Leech. Chronicling English history from the Roman invasion of Britain to the reign of George II, A Beckett approaches the subject matter with the same humorous, burlesque prose with which he had made his name as a prolific contributor to the early issues of *Punch*.

Born on 17 February 1811 into a family able to trace its ancestry back to the 14th century and claiming direct descent from Thomas Becket, Gilbert Abbott à Beckett was known as one of the most talented and creative comic writers of his day. In 1831, he founded *Figaro in London*, and by the time it was handed over to his friend Henry Mayhew in 1834, the weekly comic paper had a circulation of 70,000. Its popularity led directly into the early success of *Punch*, which Mayhew began in 1841. In addition to his prolific contribution to *Punch*, A Beckett was also a regular contributor to *The Times*, the *Morning Herald* and *The Illustrated London News*.

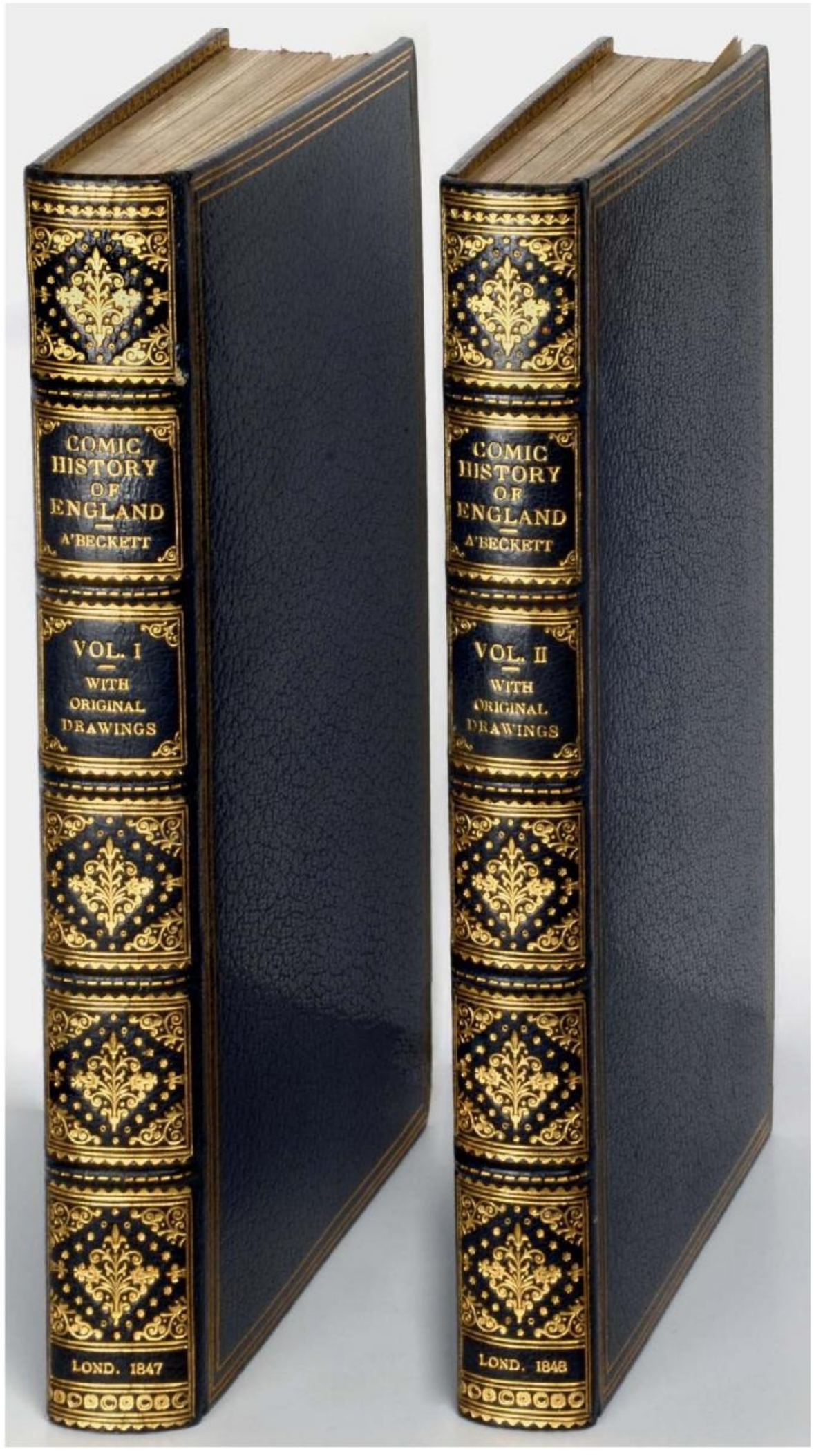
Gilbert Abbott à Beckett's close association with *Punch* would influence his later work. *The Comic Blackstone*, published in 1844 and illustrated by George Cruikshank, had originally appeared in *Punch*. He enjoyed a close working relationship with John Leech, who had contributed regularly to *Punch* since 1841. In addition to *The Comic History of England* in 1847, Leech also illustrated A Beckett's *The Comic History of Rome* (1851), the children's book *Hop O' My Thumb* (1844), and another humorous work, *The Fiddle Faddle Fashion Book and beau monde à la française* (1840).

Though *The Comic History of England* is written in a witty, comic prose and parodies the great and the good throughout history, A Beckett was keen to ensure it remained grounded in historical fact. Indeed, in the preface to the first volume, he states his intention to 'blend amusement with instruction'. For this reason, he explains in the second volume, the history ends with the reign of George II, almost a century before the book's publication. Citing a recent charge against Alexandre Dumas for allegedly having libeled someone's ancestors by including them in a fictitious work, he fears that, as his book is a truth and 'the greater the truth the greater the libel', he would be vulnerable to litigation. He suggests the possibility of a third volume encompassing the life of George III, but insists the history would go no further in order to avoid taking liberty with the names of some still living.

John Leech's *Comic History*

Produced in 1847, the year of John Leech's thirtieth birthday, the illustrations to *The Comic History of England* are the work of a young artist greatly influenced by the marked shift in the nature of satirical caricature in the mid-nineteenth century. In 1836, aged 18 and having been forced to abandon his studies in medicine in order to support his family as an artist, Leech travelled to France and spent a few weeks with friends at Versailles. As an impressionable artist, he had arrived in France at a crucial period. In September 1835, punitive laws had banned the satirisation of the King and government, so French artists instead turned the focus of their satire to the bourgeoisie. This *comédie humaine*, exemplified by the likes of Honoré Daumier and Paul Garvani, was to be a guiding influence over Leech's career. Leech is known to have spent time studying with a French artist, a highly significant moment in his development. Upon his return to London, the influence of this new style was apparent in several series of caricature folios published by W Spooner and W Soffe entitled *Droll Doings, Funny Characters* and *The Human Face Divine and De Vino*, along with an unnamed set, all produced by Leech in 1837-38.

John Leech's association with *Punch* in its early years allowed him to collaborate with some of the finest satirical writers of the period, many of whom he had known from childhood. He first contributed to the fourth issue of *Punch* on 7 August 1841, and though his output was sporadic at first, he was contributing cartoons regularly by the middle of 1843. Working alongside such friends and writers as Gilbert Abbott à Beckett, Percival Leigh and William Thackeray, his fame and popularity grew. He presented himself as the typical Victorian householder, a family man with aspirations similar to *Punch*'s readership; the human quality of his cartoons was instantly recognisable to the Victorian public, and he spread that quality throughout history in his illustrations to A Beckett's *Comic History*. The excellence of Leech's *Punch* illustrations made him a popular choice amongst his friends to illustrate their own various works. In addition to his collaborations with A Beckett, Leech also illustrated Percival Leigh's *Comic Latin Grammar* and *Comic English Grammar* (both 1840) and Douglas Jerrold's *Story of a Feather* (1846) and *A Man Made of Money* (1849).



A Description and History of the Volumes

These two volumes comprise a remarkable unique copy of Gilbert Abbott à Beckett's *The Comic History of England*, with 22 original drawings by John Leech in watercolour, pen ink and pencil, added to the 20 hand-coloured etchings and 200 woodcuts. The drawings are among Leech's highly finished working studies for the project. 15 relate to the etched plates and 7 to woodcut illustrations.

Leech's only surviving child, Ada Rose Gillett (1854-1885), sold most, if not all, of these drawings to the famous bookseller, Walter T Spencer (died 1936), of 27 New Oxford Street (as is explained in an inscription in Spencer's hand in Volume I).

It is assumed that Spencer then arranged for the drawings to be bound into the volumes by the equally famous binder, Riviere & Sons, of 29-33 Heddon Street. Certainly, they are now in handsome gilded dark blue morocco bindings by Riviere, the original gilded purple cloth spine and covers being bound in at the end of each.

However, a letter written on paper headed '57 Chester Square SW' – the London address of the volumes' one-time owner, Algernon Dunn Gardner – suggests that five of the drawings were added to the first volume at a later date.

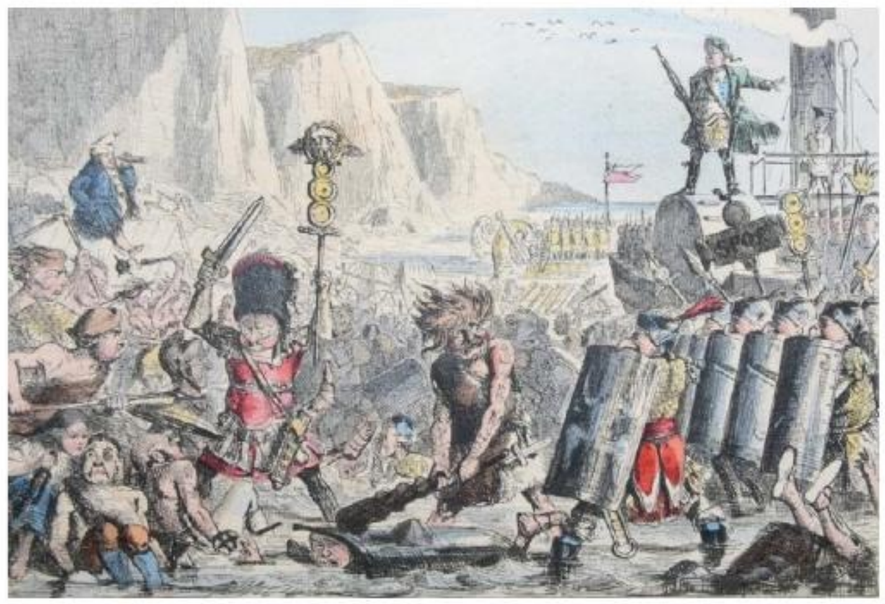
The notes on The Comic History of England *are written by Alexander Beetles and David Wootton.*

33 THE COMIC HISTORY OF ENGLAND

Gilbert Abbott à Becket, *The Comic History of England*, London: Punch, 1847, 2 vols, first edition

Extra-illustrated with 22 original drawings by John Leech in watercolour, pen ink and pencil, of various sizes
Provenance: Walter T Spencer of 27 New Oxford Street, London; George Seton Veitch, of Friarshall, Paisley; Algernon Dunn Gardner of 57 Chester Square, London, and Denston Hall, Suffolk

Vol I: The Landing of Julius Caesar

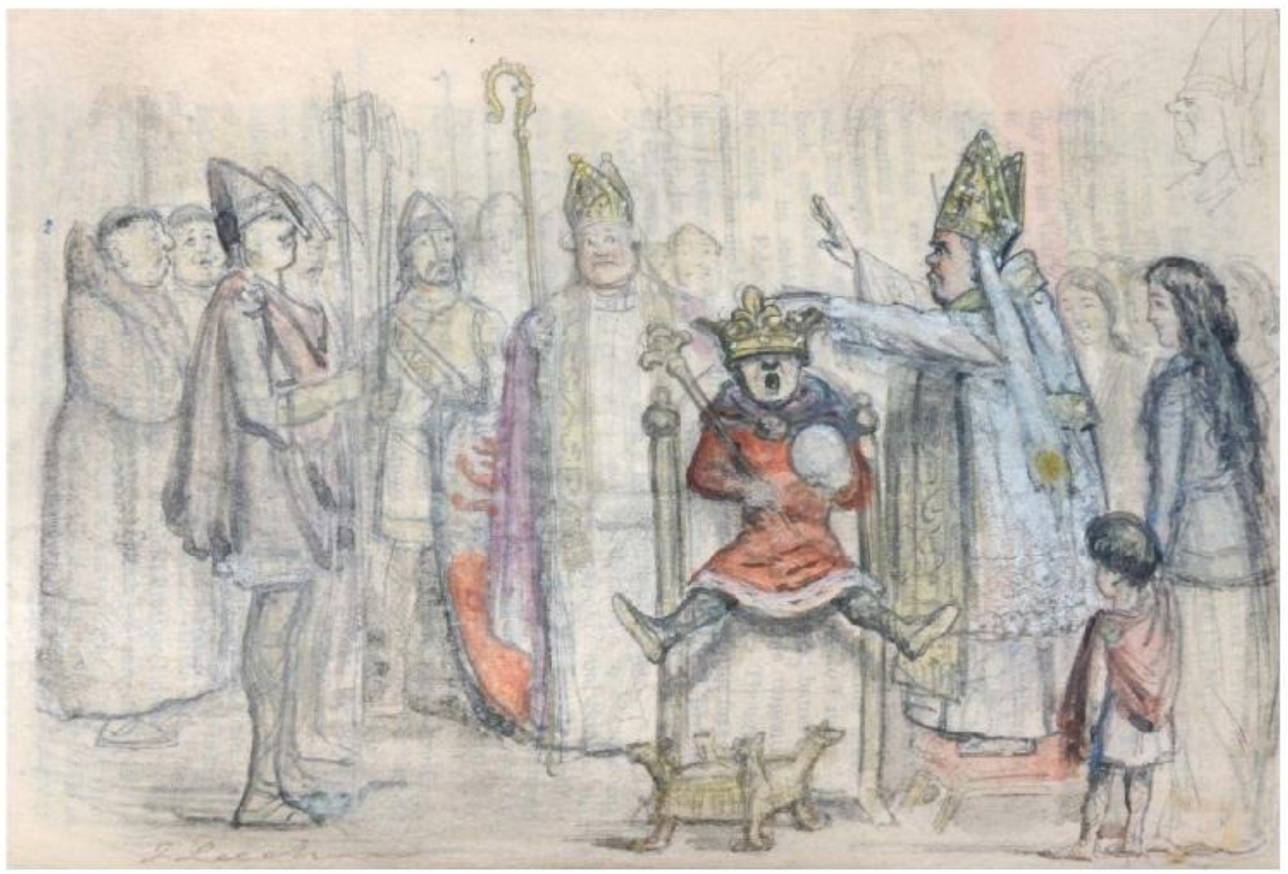


The Emperor Severus leads his Army against the Northern Barbarians

'…the Emperor Severus, though far advanced in years and a martyr to the gout, determined to march in person against the barbarians'

Coronation of Ethelred the Unready

'Ethelred was wholly incompetent to wear the crown, which was so much too heavy for his weak head, that he appeared to be completely bonneted under the burden'



William the Conqueror Inspecting the Volunteers previous to the Invasion of England

'Tag from Maine and Anjou, Rag from Poitou and Bretagne, with Bob-tail from Flanders, came rapidly pouring in; while the Riff of the Rhine, and the raff of the Alps, formed altogether a mob of the most miscellaneous character'

William departing for France

'Towards the end of the year 1086 William, who had grown exceedingly fat, started for France'

William departing for France.

Terrific Combat between Richard Coeur de Lion and Saladin

'Richard's prowess was tremendous;
but, after himself, the most striking object
was his battle-axe'

King John signing Magna Carta

'It had been expected that he would have raised some futile objections to sign; but the crafty sovereign, knowing it was a sine qua non *made but one plunge into the inkstand, and affixed his autograph'*

Edward's Arm in the Hands of his Medical Advisers

'A romantic story is told of Queen Eleanor having sucked the poison from her husband's arm, but it is quite certain that such succour was never afforded him, and the anecdote is therefore not worth the straw that the operation would have required'

Edward and the Count of Chalons

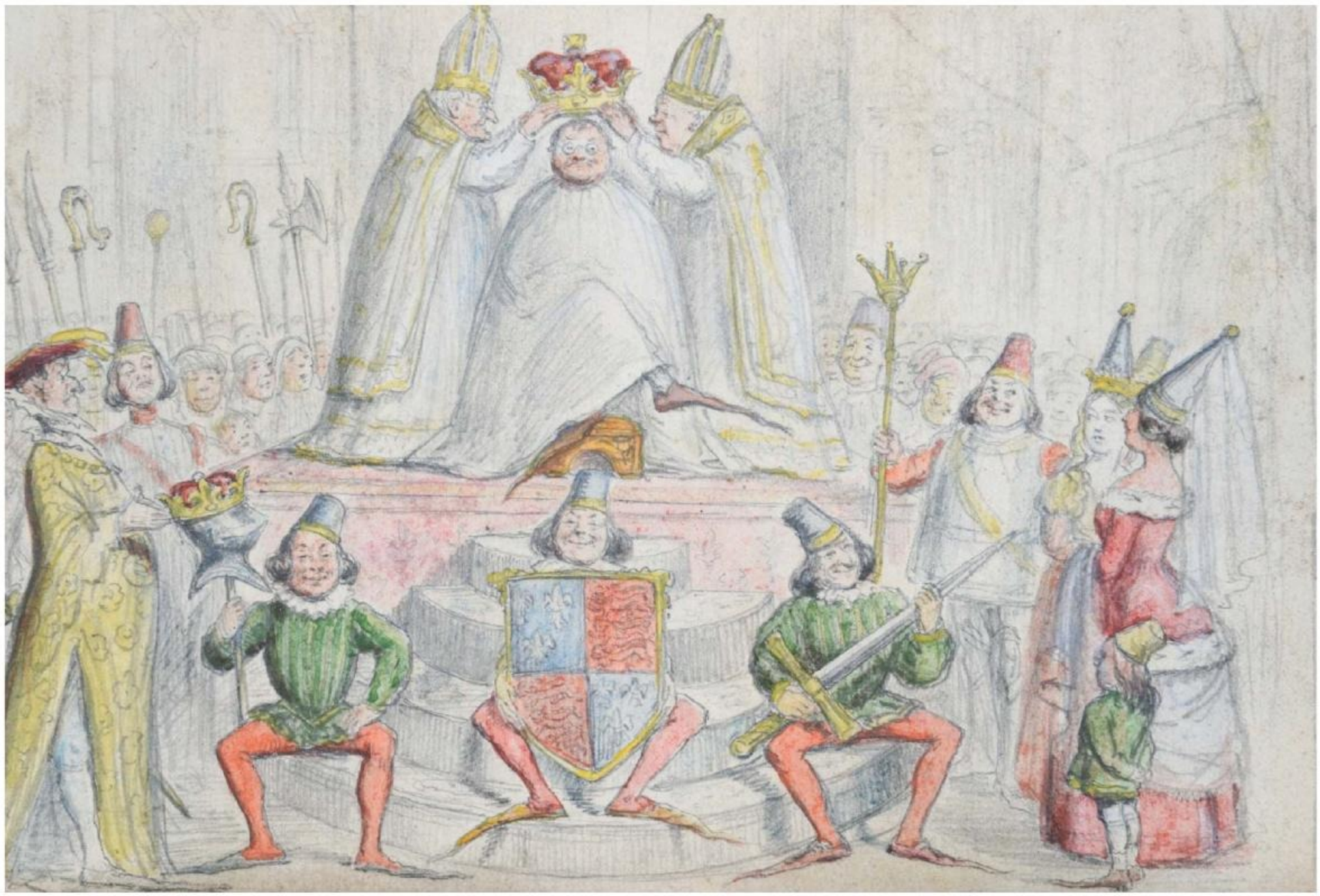
'The Count of Chalons roared out lustily for mercy, but Edward refusing to grant it, continued to "give it him" in another sense for several minutes'

Queen Philippa interceding with Edward III for the Six Burgesses of Calais

'The wretched state of the burgesses shivering in their shirts – but not shaking in their shoes, for they were bare-footed – had a softening influence on all but Edward, who with a clownish yell of "I've got you," desired that the headsman might be sent for immediately. The queen threw herself on her knees, and representing that she had never asked a favour of Edward in her life, entreated him to spare the trembling citizens'

Coronation of Henry the Fourth (from the best authorities)

'He seated himself on the throne, and was looking remarkably well, being in full regal costume, with the exception of the crown, which the Archbishop of Canterbury proposed to invest him with'



Vol II: Henry VIII meeting Francis I

'The 7th of June, 1520, and the valley of Andren, were the time and place of their first coming together, when, according to previous arrangement, they saluted and embraced on horseback'

Henry VIII Monk-hunting

'The destruction of monasteries was now carried on with a most brutal rapacity, and a mixture of barbarism and barbarity that disgusted a great portion of the community'

Discovery of Guido Fawkes by Suffolk and Monteagle

'Suffolk instantly got behind Monteagle, who stood trembling with fear, when the phantom cask assumed the form of a "tall, desperate fellow," who proved to be Fawkes, and the Chamberlain, affecting a careless indifference, demanded his "name, birth, and patronage.'"

The Royal Oak. The Penderell Family Have no Idea where Charles is!!!

'He had no sooner settled on his perch, and made himself a kind of nest in the boughs, than some soldiers entered on the O.P. side, and looked everywhere – except in the right place – for the fugitive monarch'

JOHN TENNIEL

Sir John Tenniel, RI (1820-1914)

While best remembered as the illustrator of Lewis Carroll's Alice books, John Tenniel contributed greatly to the look of *Punch* during the later nineteenth century. Beautifully drawn and highly allusive, his political cartoons remain startling in presenting fantastic imagery with classical polish.

For a biography of John Tenniel, please refer to *The Illustrators*, 2009, page 24. For an essay on the critical reception of Tenniel's work, see *The Illustrators*, 1996, pages 127-131.

Key works illustrated: Thomas Moore, *Lalla Rookh* (1861); Lewis Carroll, *Alice's Adventures in Wonderland* (1865), *Through the Looking-Glass* (1872); chief political cartoonist of *Punch* (1864-1900)

His work is represented in the collections of the British Museum and the V&A.

Further reading: L Perry Curtis Jnr, 'Tenniel, Sir John (1820-1914)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 54, pages 131-134; Rodney Engen, *Sir John Tenniel: Alice's White Knight*, London: Scolar Press, 1991; Roger Simpson, *Sir John Tenniel: Aspects of His Work*, Cranbury: Associated University Presses, 1994

Chris Beetles Gallery is planning a major exhibition of the work of John Tenniel, probably in 2015, in order to coincide with the 150th anniversary of the original publication of Lewis Carroll's *Alice's Adventures in Wonderland*, which contains Tenniel's iconic illustrations.

34 DRAWING THE STUMPS

COBDEN TO DIZZY: CARRIES OUT HIS BAT? OF COURSE HE DOES! YOUR UNDERHAND BOWLING'LL NEVER GET HIM OUT! I'LL SHOW YOU HOW TO DO IT NEXT INNINGS.

signed with monogram and dated 1862

inscribed with title and publication details on original mount

pencil

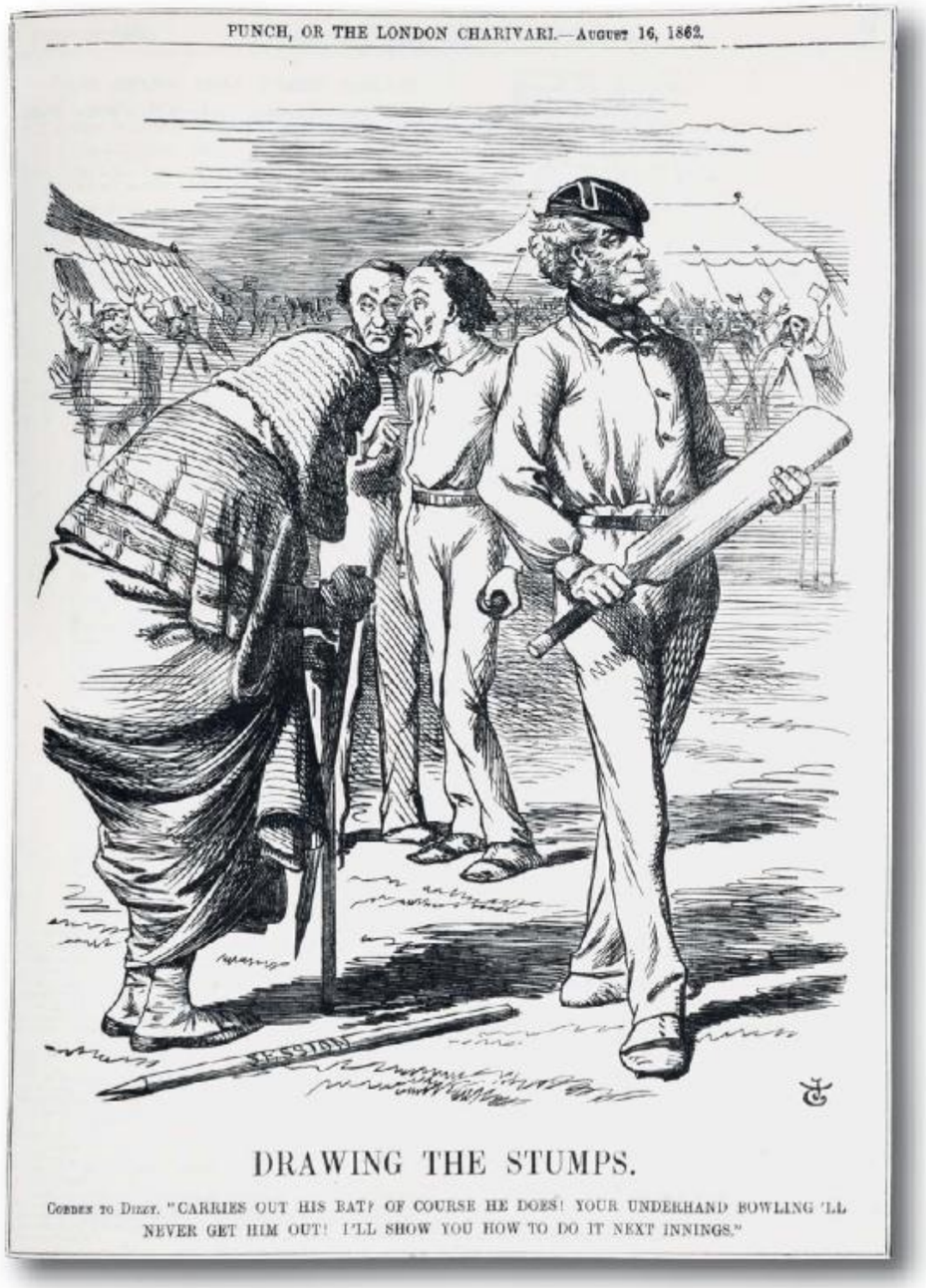
8 ¼ x 6 ¾ inches

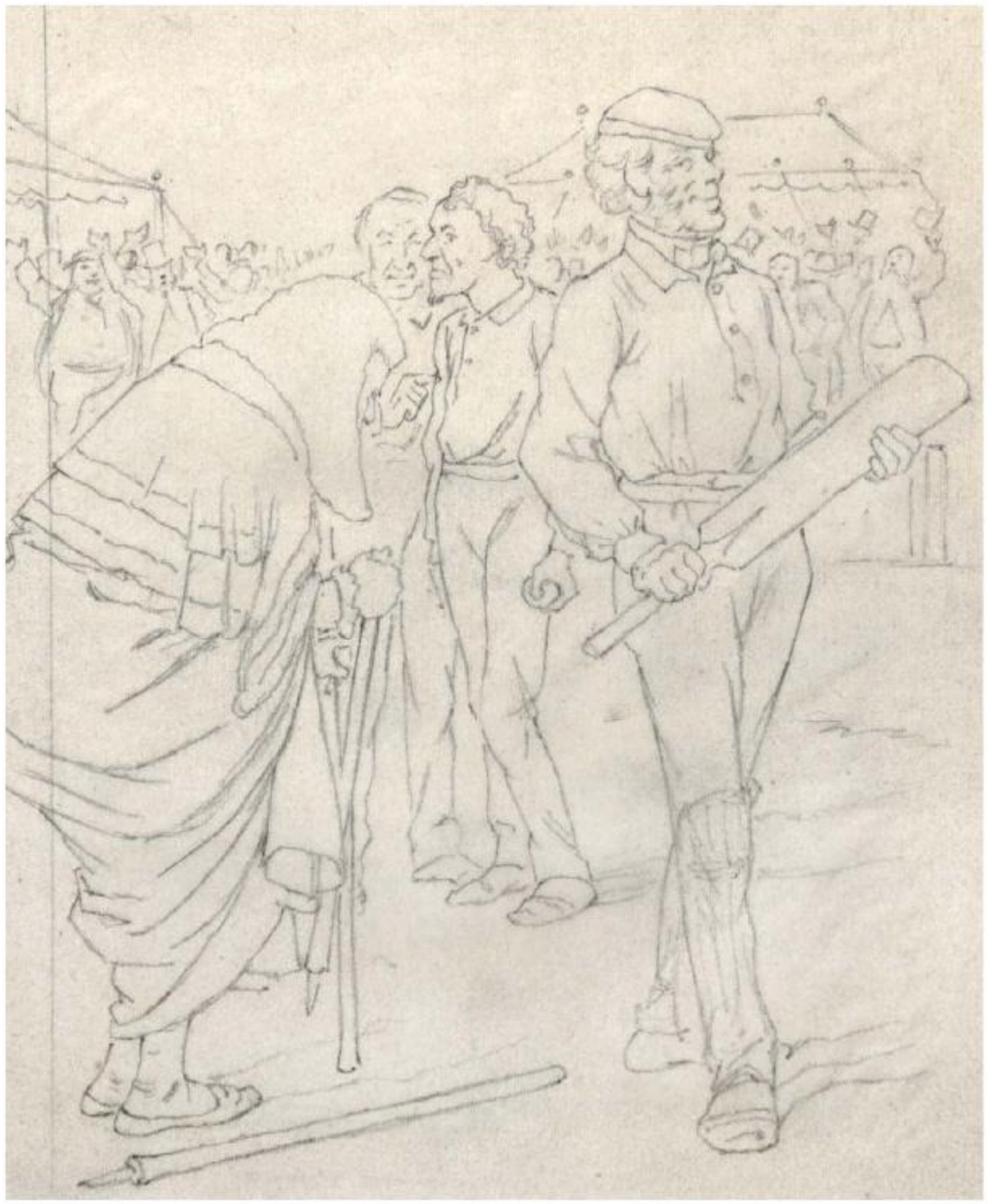
Provenance: From the collection of Mary Green (neé Tenniel), the artist's sister, and thence by descent

Illustrated: *Punch*, 16 August 1862, page 67

Drawing the Stumps

The inspiration for the cricket theme of this cartoon may have been the development in bowling technique that was occurring at this time. By the 1830s, underarm bowling had largely been superseded by roundarm bowling, which was legalised in 1835. However, overarm bowling was still illegal, despite the feeling of many bowlers, and indeed of many umpires, that it should be allowed. On 26 August 1862, just 10 days after the publication of this cartoon, Surrey hosted All-England at The Oval. England bowler Edgar Willsher deliberately bowled overarm and was no-balled six times in succession. In protest, Willsher and the eight other professionals in the England side staged a walk-off. The MCC responded by changing the laws, legalising overarm bowling in time for the 1864 season.


PUNCH, OR THE LONDON CHARIVARI.—August 16, 1862.
DRAWING THE STUMPS.
Cobden to Dizzy. "CARRIES OUT HIS BAT? OF COURSE HE DOES! YOUR UNDERHAND BOWLING 'LL NEVER GET HIM OUT! I'LL SHOW YOU HOW TO DO IT NEXT INNINGS."



35 DRAWING THE STUMPS
pencil on tracing paper
8 x 6 ½ inches
Preliminary drawing for *Punch,* 16 August 1862, page 67

In 1858, the Liberal Prime Minister, Lord Palmerston, introduced the Conspiracy to Murder Bill in response to French outrage that an Italian Republican, Felice Orsini, had attempted to assassinate Napoleon III with a bomb made in Britain. This legislation would make it illegal to plot in Britain to murder someone abroad. Benjamin Disraeli, as Leader of the House of Commons, exploited the affair, ensuring that his Conservative party voted against the Bill, forcing Lord Palmerston to resign. However, Lord Palmerston remained a popular figure largely due to his aggressive foreign policy. As the Conservatives lacked a majority, a general election was called, which Palmerston's Liberals won; and Lord Palmerston returned as Prime Minister in June 1859.

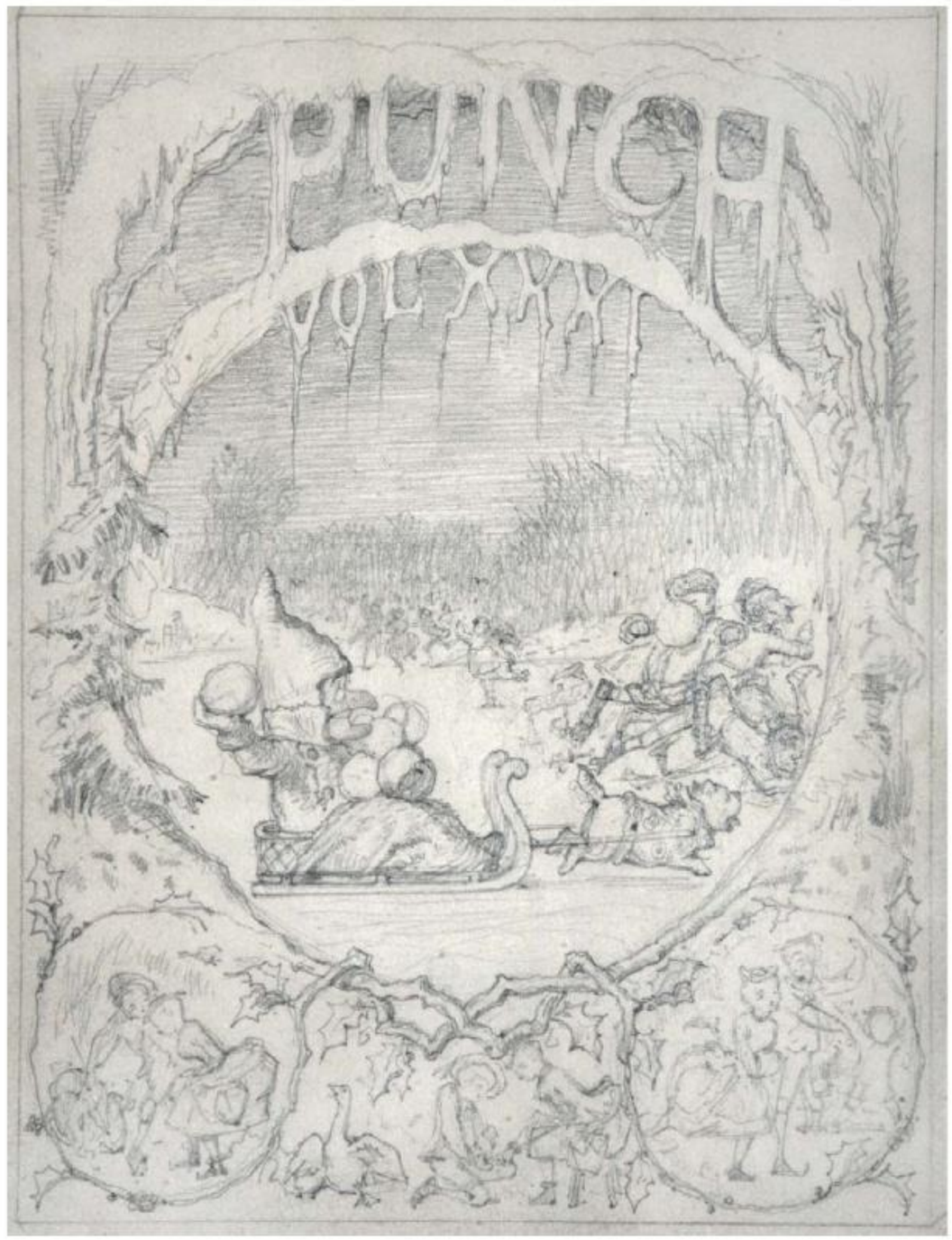
Richard Cobden, depicted here whispering in the ear of Disraeli, was a British manufacturer and Liberal statesman who was strongly opposed to Palmerston's aggressive foreign policy. Cobden was a strong campaigner for world peace and, in 1859, was offered a role in Lord Palmerston's new government as President of the Trade Board. However, he turned this down, stating he was too opposed to Palmerston in all of his views. Sir John Tenniel's cartoon indicates Cobden had aspirations of seeing Palmerston removed from office. However, by 1862, Cobden's health was deteriorating, and he died in April 1865.

The note on Drawing the Stumps *is written by Alexander Beetles.*

JOHN TENNIEL

36 MR PUNCH JUMPS THROUGH A HOOP
pencil
8 ½ x 6 ¾ inches
Preliminary drawing for *Punch*, January-June 1857, page i

Reverse:
BRANCHES SPELLING OUT THE WORD 'PREFACE'
pencil
8 ½ x 6 ¾ inches
Preliminary drawing for *Punch*, January-June 1857, page iii



37 MR PUNCH THROWS SNOWBALLS
pencil
8 ¼ x 6 ½ inches
Preliminary drawing for *Punch*, July-December 1856, page i

Title Pages to *Punch* Volumes
Though Tenniel is remembered as the Chief Cartoonist of *Punch*, his contributions to the periodical, especially in the early years, were wide-ranging, and included designs for calendars, comic historiated initials and, as here, title pages to the volumes. Tenniel applied his strong sense of fantasy to all of these illustrative forms, and in the title pages brought to life Mr Punch himself in a highly inventive and beautifully drawn series of escapades.

CHARLES KEENE

Charles Samuel Keene (1823-1891)

Becoming associated, from the 1860s, with his *Punch* cartoons of urban street life, Charles Keene developed a great reputation as a draughtsman, and was revered by many of his contemporaries.

For a biography of Charles Keene, please refer to *The Illustrators*, 2009, page 27.

Key works illustrated: Douglas Jerrold, *Mrs Caudle's Curtain Lectures* (1866); contributed to *Once a Week*; chief social cartoonist of *Punch* (1864-90)

His work is represented in numerous public collections, including the British Museum, the National Portrait Gallery, Tate and the V&A; and the Ashmolean Museum (Oxford) and The Fitzwilliam Museum (Cambridge).

Further reading: Simon Houfe, *Charles Keene. 'the Artist's Artist' 1823-1891*, London: Christie's/Punch, 1991; Simon Houfe, 'Keene, Charles Samuel (1823-1891)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 31, pages 29-32; Simon Houfe, *The Work of Charles Samuel Keene*, London: Scolar Press, 1995; Derek Hudson, *Charles Keene*, London: Pleiades Books, 1947; Lewis Johnson, 'Keene, Charles (Samuel) (*b* London, 10 Aug 1823; *d* London, 4 Jan 1891)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 17, page 877

'the greatest artist in black and white England ever produced'

(Harry Furniss, quoted in Bryant and Heneage 1994, page 85)

38 SELF PORTRAIT
pencil
8 x 6 inches
Exhibited: 'The Heatherley School of Fine Art. 150th Anniversary Exhibition', Mall Galleries, February-March 1996, no 65

CHARLES KEENE

39 COUNSEL'S OPINION

JUDGE (TESTILY, TO PERSISTENT JUNIOR): SIR IF YOU DON'T KNOW HOW TO BEHAVE AS A GENTLEMAN IN COURT, I CAN'T TEACH YOU!
JUNIOR (POINTEDLY): QUITE SO, MY LUD, QUITE SO! [PROCEEDS]
signed with initials
pen and ink
5 x 4 inches
Illustrated: *Punch*, 6 July 1889, page 11

40 A GOOD LISTENER

REVD GENTN: WELL TIM, DID YOU LEAVE THE LETTER AT THE SQUIRE'S?
TIM: I DID, YOUR RIV'RENCE, I B'LIEVE THEY'RE HAVIN' DINNER COMPANY TODAY–
REVD: GENTN (ANGRILY) WHAT BUSINESS HAD YOU TO BE LISTENING ABOUT. HOW OFTEN I'VE TOLD YOU –
TIM: PLAZE YOUR RIV'RENCE, I ONLY LISTENED WID MY NOSE!!
signed with monogram and inscribed with title and caption
pen and ink
6 ½ x 4 inches
Illustrated: *Punch*, 25 July 1874, page 33; *Mr Punch's Irish Humour In Picture and Story,* London: Educational Book Co, [circa 1907], page 27

CHARLES JOSEPH STANILAND

Charles Joseph Staniland, RI ROI (1838-1916)

Like Hubert von Herkomer, Charles Joseph Staniland was one of the leading Social Realist illustrators of the late Victorian period. Particularly associated with their work for *The Graphic*, they inspired Vincent Van Gogh.

Charles Joseph Staniland was born in Kingston-upon-Hull on 19 June 1838, the son of a merchant. He studied at the Birmingham School of Art, under D W Raimbach, and in London at Heatherley's (Newman Street, Fitzrovia), the National Art Training School (South Kensington) and finally, in 1861, at the Royal Academy Schools. By that time, he was living in St John's Wood.

As a painter in oil and watercolour, Staniland began to exhibit in the early 1860s, both in London, where he showed mainly at the Institute of Painters in Water Colours, and in the provinces. He was elected an associate of the Institute of Painters in Water Colours in 1875, and full member in 1879, also becoming a member of the Institute of Painters in Oil Colours in 1883. (He resigned from the RI in 1890 and the ROI in 1896). While specialising in genre, marines and historical subjects, he also painted portraits and produced watercolours of still life and bird subjects.

At the same time, Staniland developed a prolific and successful career as an illustrator. Contributing to numerous periodicals, he became a staff member of *The Illustrated London News*, and later of *The Graphic*; his Social Realist images for the latter, including those of mining, were much admired by Vincent Van Gogh. Increasingly, he also illustrated books, especially popular adventure stories by such authors as George Manville Fenn and George Alfred Henty.

Through most of his career, Staniland lived in London, including Haverstock Hill between 1881 and 1893. He then moved to Chingford, Essex, living there until at least 1906, though it is recorded that he died in London a decade later.

41 THE COAL STRIKE: MINERS GETTING SURFACE COAL IN FIELDS NEAR SHEFFIELD
signed below mount
inscribed 'Miners getting surface coal' and 'BI no 4505' on reverse
pen ink, watercolour, bodycolour and pencil
4 ½ x 6 inches
Illustrated: *The Graphic*, 18 November 1893, page 627, 'Collieries in Miniature'

'In connection with the present strike our illustration gives an interesting insight into the way in which some of the colliers in the Midlands have been occupying their time. The scene shown is in a field at Darnall, on the outskirts of Sheffield, where a good number of colliers have been mining on their own account. They had permission to get the surface coal; but, as they exceeded the limit of moderation, they were stopped entirely, as it was found that, not content with sinking to depths varying from 10 to 60 feet, they followed the seams of coal, undermining, in some instances, to an extent of 10 or 20 yards, from which they turned out many tons of coal, mostly of indifferent quality, but in some cases fairly good, and realising prices varying from a few shillings to 18s per ton. To give an idea of the amount turned out from the whole field where there would be from 40 to 50 different sets working, there was something like 250 to 300 tons of coal passed over a weighing machine in the neighbourhood in one week.'

(*The Graphic*, 18 November 1893, page 627, 'Collieries in Miniature')

WILLIAM HEYSHAM OVEREND

William Heysham Overend, ROI (1851-1898)

William Heysham Overend was a painter and illustrator, specialising in naval and other marine subjects. Despite his short career, he was prolific and successful.

William Heysham Overend was born on 5 October 1851 in Coatham, near Middlesborough, now in the county of North Yorkshire. He was the third son of James Overend, a flax spinner, and Martha *née* Hodgson. When he was 10 years old, he and his family moved south to Hackney, London, where his father took up a position as a railway contractor. They later lived at Buccleuch Terrace, Clapton Common.

Overend was educated as a dayboy at Charterhouse, in 1863, and then at Bruce Castle, a progressive school in Tottenham. Determined to become a painter, he studied for three years in the studio of the painter, Davis Cooper. Developing as a marine artist, he exhibited paintings mainly at the Royal Academy of Arts and the Royal Institute of Oil Painters (being elected a member of the latter in 1886). He also contributed to magazines, especially the *Illustrated London News* (1872-96), and illustrated books, most notably boys' stories, such as those by G A Henty.

Having had various addresses through the 1870s, Overend is recorded in 1881 as living with his wife, Sofia, at a boarding house at 64 Guilford Street, Bloomsbury, and keeping a studio close by at 39a Queen Square.

In 1882, Overend sailed to New York, in order to fulfil a commission to commemorate Admiral David Porter's naval conquest of New Orleans, during the American Civil War. The resulting painting proved a great success. He would also exhibit at the World's Columbian Exposition, held in Chicago in 1893.

Overend died at home at 17 Southampton Street, Fitzroy Square, London, on 18 March 1898.

42 THE CAPTAIN
signed, inscribed 'To Ernest G Brown' and dated 5/5/90
pen ink and watercolour with bodycolour
10 x 7 inches
Provenance: Ernest G Brown of the Leicester Galleries, by descent

THOMAS WALTER WILSON

Thomas Walter Wilson, RI ROI (1851-1912)

Thomas Walter Wilson worked successfully as both a landscape painter and a magazine illustrator during the late nineteenth and early twentieth centuries. His drawings appeared most regularly in *The Graphic* and *The Illustrated London News*.

Thomas Walter Wilson was born in London on 7 November 1851, the third son of the painter and illustrator, Thomas Harrington Wilson. He gave his places of education – in *Who's Who* for 1908 – as 'St Mark and Hollywood House, Chelsea'. He studied at the National Art Training School, South Kensington, from 1868, being declared a National Scholar in the following year, and going on to win a Gold Medal and several Silver Medals. The Science and Art Department, the government body that ran the training school, selected Wilson to go to Bayeux, in Normandy, on some form of special service. He would also work in Belgium and Holland.

While living at 28 Beaufort Street, Chelsea, in 1870, Wilson began to exhibit landscapes at the Royal Society of British Artists and the Institute of Painters in Water Colours. From 1873 to 1876, he also showed at the Royal Academy of Arts (1873-76), the ROI, and in the provinces. He was elected an associate of the Institute in 1877 and a full member in 1879 (it becoming the Royal Institute in 1885), and a member of the Royal Institute of Oil Painters in 1883. He continued to show at the RI until 1892.

From about 1880, Wilson developed a parallel career as a magazine illustrator. In that year, he began to work for *The Graphic*, a highly successful illustrated weekly newspaper. Initially, he worked up drawings sent in by the 'Special Artist', or visual journalist, Fred Villiers; but, as is instanced by the present drawing, he went on to receive his own assignments. From 1888 and through the 90s, he worked for *The Illustrated London News*, *The Graphic*'s more established rival, and also contributed to *The English Illustrated Magazine*, *Good Words* and *The Sphere*.

The Members of the Institute of Painters in Water Colours: Touching Day

This group portrait of 1883 marked a key change to the Institute of Painters in Water Colours. In that year, it moved into specially built premises at 190-195 Piccadilly, designed by Edward Robert Robson. The move contributed to a higher profile for the institute and led, in 1885, to it adding the prefix 'Royal' to its title, by command of Queen Victoria.

The Institute of Painters in Water Colours originated in 1807 as the *New* Society of Painters in Water Colours, and was formed as an alternative to the three-year-old Society of Painters in Water Colours. It had its name changed in 1808 to the Associated Artists in Water Colours, but it then folded in 1812. However, it was reinstituted as the New Society in 1831, and eventually established itself as a rival to the 'Old' Society and, to a lesser extent, the Royal Academy of Arts.

In 1863, the New Society became the Institute of Painters in Watercolours. The then President, Henry Warren (1794-1879), was particularly active in promoting watercolour as a serious medium for art. Belgian born Louis Haghe (1806-1885) succeeded him in 1873, and a decade later saw through the move of the institute from 53 Pall Mall to their specially built premises in Piccadilly. At the same time, he made a failed attempt to unite the institute with the Royal Society of Painters in Water-Colours, which was based at 5a Pall Mall East. However, his aide in this attempt, James D Linton (1840-1916), founded the Institute of Painters in Oil Colours, in 1882, and the two institutes shared the new building. In 1884, Linton succeeded Haghe, and so became President of both, being knighted in 1885 for work in this field.

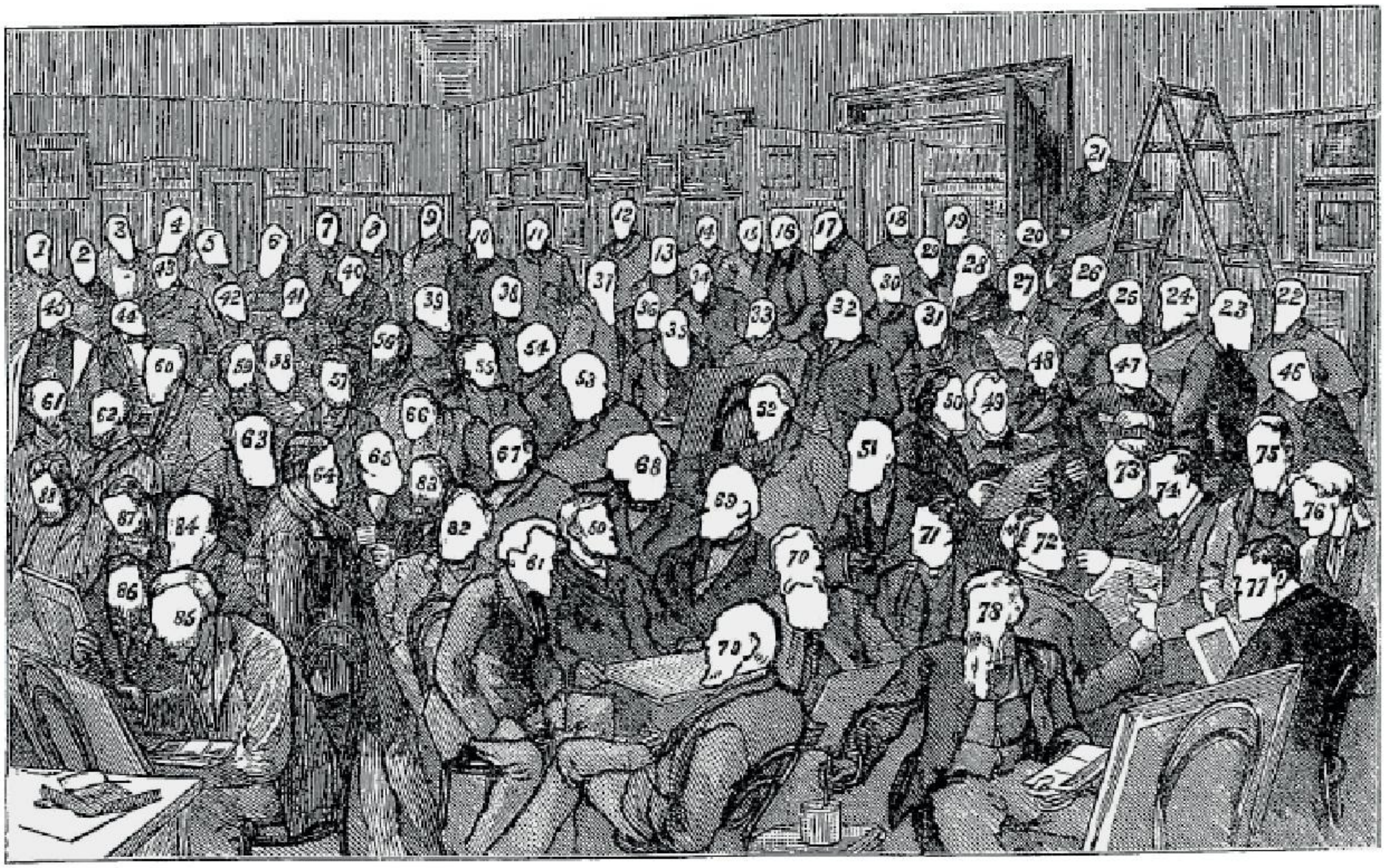
As built to the designs of Robson, the Piccadilly premises consisted of a large public hall, known as the Prince's Hall, fronted by shops, with three galleries above. Almost opposite the Royal Academy, it provided a high-profile central London venue for the exhibition of watercolours. Indeed, in moving into its new home, the Institute of Painters in Water Colours altered its ruling to allow its exhibitions to be open to non-members.

On Friday 27 April 1883, the Prince and Princess of Wales attended a concert in aid of the Royal College of Music in the Prince's Hall, and then opened the exhibition of the Institute of Painters in Water Colours in the galleries above. It was the largest exhibition of the institute to date, and considered one of the events of the social season. At the opening, Haghe, as President, gave an address to the Prince of Wales, stating that the members 'are convinced from the ever-increasing popularity of the peculiarly English Art of Water-Colour Painting, that the time has now arrived for endeavouring to establish under one roof a thoroughly representative open Exhibition worthy of this country' (*The Graphic*, 28 April 1883, page 422). ☞

43 THE MEMBERS OF THE INSTITUTE OF PAINTERS IN WATER COLOURS: TOUCHING DAY
signed
pen ink and watercolour
19 ½ x 31 ¾ inches
Illustrated: *The Graphic*, 28 April 1883, page 442
Exhibited: Institute of Painters in Water Colours, 1883, no 342a

☞ Published in *The Graphic* to accompany its report of the opening, Thomas Walter Wilson's group portrait shows most of the male members in one of the two larger galleries on 'Touching Day'. Touching Day was the equivalent of Varnishing Day at the Royal Academy, that is the day before the opening of the exhibition at which artists could see their works hanging and then, if necessary, make finishing touches to them. It also provided something of a social occasion.

The portrait is likely to have been executed by the beginning of 1883, as it excludes those who were newly elected members in that year, but includes the landscape painter, William Leighton Leitch (1804-1883), James D Linton's predecessor as Vice-President, who died on 25 April. Leitch was the elder statesman of the Institute and had served as Vice-President for 20 years. He sits at the centre of the composition [68 on the key] and clasps President Haghe's right shoulder with his left hand [69]. To his right sits Edward John Gregory (1850-1909) [80], who, though an associate of the Royal Academy at the time, produced much of his best work for the Institute and would succeed Linton as its President in 1898. Linton himself sits in front of them with his back to the viewer [79].



Many of the artists that Wilson has represented will be familiar from Chris Beetles' catalogues, from the still-life painter, John Sherrin, at the top left [1] to the illustrator, Randolph Caldecott, on the far right below the ladder [22]. Other prominent figures include Frederick George Cotman [21], the nephew of John Sell Cotman, who is on the ladder, and Walter Crane [20], who is handing him a picture. A little to the left of them, in the doorway, is Wilson himself [18]. (There were nine 'lady members' at the time, but they are not shown.)

Wilson's group portrait was itself included in the exhibition, but is likely to have been added at the last minute, as is suggested by the suffix 'a' of its exhibition number 342a.

The lease on 190-195 Piccadilly continued until 1970, and both the Royal Institute of Painters in Water Colours and the Royal Institute of Oil Painters then moved to the Mall Galleries. Since 1976, it has been the home of the British Academy of Film and Television Arts.

JAMES FRANK SULLIVAN

James Frank Sullivan (1852-1936), sometimes known as 'Jassef'

A cartoonist, illustrator and author, J F Sullivan was largely known for his satires of members of the working world, from workmen to industrialists. At his best, he combined an elegant line, a strong imagination and a 'freewheeling' sense of humour (John Jensen, 2004, page 309).

James Frank Sullivan was born at 40 Great Ormond Street, London, on 31 October 1852, the son of James Sullivan, printer and stationer, and his wife, Harriett Crosbie. (Therefore he was not, as has long been thought, the brother of the illustrator, Edmund James Sullivan.) Nothing is known of his childhood or early education, and his life in general remains something of a mystery.

While still a student at the National Art Training School, South Kensington, Sullivan began to publish illustrations and cartoons. He collaborated with the comic writer and illustrator, John William Houghton, on three books: *The Gnome Hatter!* (under the pseudonyms, J F Sunvill and J W Hogo Hunt, 1870), *The Last Daze of Pompeii* (1870) and *The Fatal Hunt: A Burletta* (1872).

It was probably Houghton who introduced Sullivan to Tom Hood junior, the editor of *Fun*, and so sparked Sullivan's most successful working relationship, one that lasted until 1901. Sullivan made many contributions, visual and literary, to *Fun* 'the liberal counterpart to the tory *Judy*, both cheaper rivals to *Punch*' (Jensen 2004, page 309), and both published by Dalziel Brothers.

His most famous series of satirical strips, 'The British Working Man, by Someone Who Does Not Believe in Him', began in *Fun* on 14 August 1875, and was published in book form five years later. Like much of Sullivan's work, and that of other contributors to *Fun*, this character originated in the approach of the groundbreaking German cartoonist, Wilhelm Busch. At the same time, it 'offered an interesting alternative to Baxter's knowing provincial "Ally Sloper"' (Laurel Brake and Marysa Demoor (eds), *Dictionary of Nineteenth-Century Journalism*, Gent: Akademia Press/London: The British Library, pages 237-238).

Sullivan also drew 'The Queer Side of Things' for *The Strand Magazine* – cartoons collected in *Queer Side Stories* in 1900 – and contributed to *Black & White*, *Cassell's Magazine*, *Pearson's Magazine*, *Pick-Me-Up*, *Punch* (1893 and 1905), and others. He also wrote and illustrated a number of children's books, including *The Flame-Flower and Other Stories* (1896).

Sullivan was an active member of the provisional committee of the Society of Illustrators in 1894 (seven years before its official foundation in 1901), and also a member of the Savage Club. In October 1898, The Fine Art Society held an exhibition of 50 of his works.

By 1895, Sullivan and his wife, Agnes Amelia Mullett, whom he had married in 1877, were living at Onslow, Darlston Road, Wimbledon. Four years later, they retired to Chertsey, Surrey, settling 'among a large circle of friends' (Jensen 2004, page 310). A member of the Society for the Protection of Ancient Buildings and the Surrey Archaeological Society, he pursued several antiquarian interests, including illuminating manuscripts, painting heraldic devices, and collecting armour, weapons and oak. He died at his home, Rosemead, Bridge Road, Chertsey, on 5 May 1936.

Further reading: John Jensen, 'Sullivan, James Frank (1852-1936)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 53, pages 309-310

44 MY NAME IS FACETIUS JOKER WAGGERY SIDESPLITTER FUN. I AM AT PRESENT OCCUPIED IN PROVIDING AMUSEMENT FOR THE PUBLIC. THIS IS MY NEWEST INFANT – FIVE MINUTES OLD. IT IS NAMED 'VOLUME FORTYFOUR NEWSERIES FUN'
signed
pen and ink with bodycolour, 10 ½ x 8 ½ inches
Illustrated: *Fun*, vol 44, July-December 1886, preface

THE TWENTIETH CENTURY

03

EDWARDIAN ILLUSTRATORS

WILLIAM HENRY ROMAINE WALKER (1854-1940)

DUDLEY HARDY (1867-1922)

ARTHUR RACKHAM (1867-1939)

CHARLES ROBINSON (1870-1937)

WILLIAM HEATH ROBINSON (1872-1944)

GEORGE LORAINE STAMPA (1875-1951)

EDMUND DULAC (1882-1953)

20TH CENTURY ENGLISH SCHOOL

WILLIAM HENRY ROMAINE WALKER

William Henry Romaine Walker, ARIBA (1854-1940)

William Henry Romaine Walker worked as both an architect and interior designer and a painter and illustrator, treating the second career as a diversion from the first. His watercolours, which he exhibited at his own family's gallery, take a distinctively fresh and immediate approach to the tradition of fantasy subjects.

William Henry Romaine Walker was a member of the family of dealers who ran Walker's Galleries. Following his schooling at Lancing College, he was articled for five years to one of the leading Victorian architects, George Edmund Street, who was near the end of his career. This resulted in his election in 1881 as an associate member of the Royal Institute of British Architects.

Walker then went into practice with Street's manager, Augustus E Tanner, and together they worked as ecclesiastical restorers, most notably in additions to Wimborne Minster, Dorset. In 1887, they designed the Pitt-Rivers Museum in Oxford and, consequently, various buildings on the Pitt-Rivers estate at Tollard Royal, Wiltshire.

In 1893, Walker published *Mr Hipp or Three Friends In Search of Pleasure*, a picture book with delightfully naive illustrations akin to the comic drawings of Edward Lear. It appears to be the first surviving example of his original and leisurely approach to illustration that was undertaken as a diversion from his architectural work rather than as a parallel career.

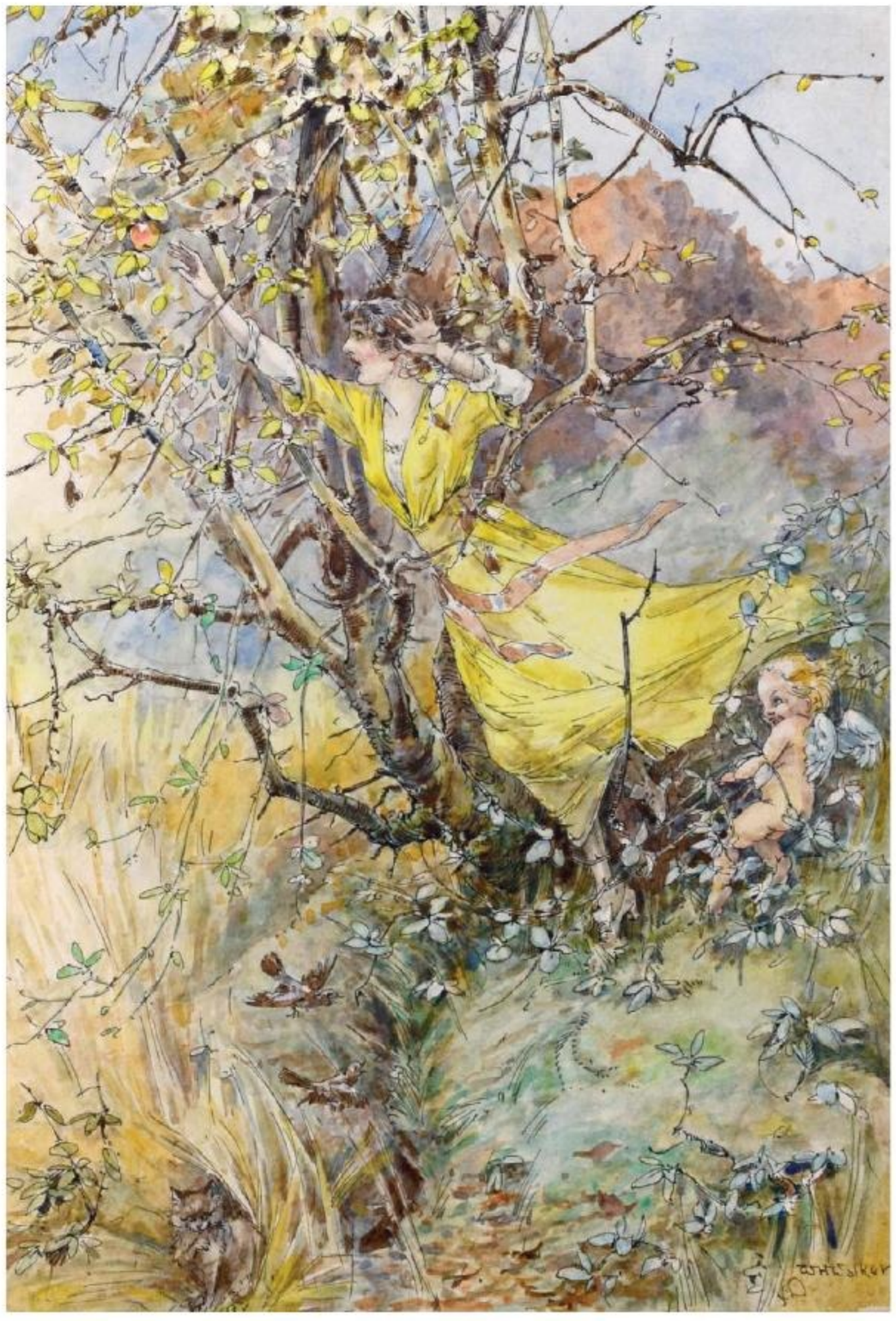
When Tanner became a London District Surveyor in 1900, Walker entered into a new partnership with Francis Besant, and developed a practice that specialised in the construction and alteration of town houses in London. Their most outstanding project is Sutherland House in Curzon Street, built for the Duke of Marlborough in collaboration with the French architect Alphonse Duchene; it is in the Louis Quinze style. In contrast, Stanhope House, 47 Park Lane, was built for the soap manufacturer, Hudson, in finely detailed fifteenth-century Gothic in Forest of Dean sandstone. They also designed two large country houses, one at Nuneham Paddox, Warwickshire (circa 1906), the other Rhinefield Lodge, Lyndhurst, Hampshire (1889), a stone Tudor style mansion of great elaboration. The versatility of Walker and Tanner enabled them to work extensively as decorators and designers at such places as Chatsworth House, Beaumont College, Liverpool Old Town Hall and the gardens of Luton Hoo. Their best-known church additions are the Chapels of the Calvary and the English Martyrs at the Jesuit Church of the Immaculate Conception, Farm Street, Mayfair, W1. In addition, Walker designed the sophisticated interior of Her Majesty's Theatre in Haymarket.

During the same period, Walker produced illustrations for three volumes published by John Lane. These display the successful synthesis of a variety of styles from the strongly Victorian Ernest Griset to the new fantasy of Arthur Rackham. The successful critical reception of *Tales of Jack & Jane*, written by Charles Young in 1906, led to a second collaboration, *Nightcaps for the Babies* in the following year. But, though Walker immediately turned to illustrate a classic, an edition of *Alice's Adventures in Wonderland*, he then failed to extend the development of his graphic talents. His contribution to Mrs Stawell's *Fairies I Have Met* is restricted to a design for the cover; the illustrations are by Edmund Dulac. However, he would continue to exhibit watercolours at his family's own galleries, in four solo shows (1919, 1924, 1925, 1926).

In 1911 Walker began a partnership with Gilbert H Jenkins, his chief assistant since 1901. As before, Walker concentrated on alterations and extensions. Jenkins helped him in the creation of a new banqueting hall and ballroom at Derby House, Stratford Place, W1, and in designing the interiors of Sir Edwin Lutyens' Lloyds Bank building at 68 Pall Mall. The best-known works that Walker designed with Jenkins are extensions to the Tate Gallery, Millbank. Those of 1909 were the gift of Joseph Duveen senior, those of 1937, for which the American architect John Russell Pope (1874-1937) was consultant, were the gift of his son, Lord Duveen. They also designed Duveen's gift to the British Museum of a gallery to house the Elgin Marbles.

Dying in 1940, Walker was the subject of a posthumous retrospective in 1952 at Walker's Galleries, where his work was exhibited alongside that by other members of his family.

45 AN EXOTIC GARDEN
signed
watercolour and pencil
10 ½ x 7 inches



46 TEMPTATION
signed
pen ink and watercolour
10 ½ x 7 ¼ inches

47 ENTRAPMENT
signed
pen ink and watercolour
10 ¾ x 7 ½ inches

DUDLEY HARDY

Dudley Hardy, RBA RI RMS ROI PS (1867-1922)

Dudley Hardy was one of the leading graphic artists of the turn of the century, who had a strong influence on the following generation, through the strength of his poster designs, and other illustrations, and the force of his personality. A member of many exhibiting societies, he spearheaded the foundation of the London Sketch Club, in 1898, and was the life and soul of its activities, both artistic and social.

Dudley Hardy was born in Sheffield, Yorkshire, on 15 January 1867, the third of eight children of the marine painter, Thomas Bush Hardy, and his first wife, Mary Ann Lovne. During his earliest years, his father was employed in the Sheffield Silver Assay Office.

In 1870, the Hardy family moved to London, and settled at 84 Regina Road, Upper Holloway. Thomas Bush Hardy took up a clerical position at the Inland Revenue at Somerset House, until he found that he could make a living painting marine subjects. By 1873, the Hardys were living at 42 Gordon Square, retaining it as an address until at least 1877. By that year, and until 1880, they lived in Boulogne-sur-Mer, at the Villa de Wicardenne.

Dudley Hardy was educated in Boulogne and at the University College School, London. Having received early lessons in art from his father, he left for Düsseldorf at the age of 15, in about 1882, to study at the Kunstakademie under Hugo Crola, Heinrich Lauenstein and Andreas Müller. During his three months there, he was expelled and re-admitted, and then left of his own accord. Back in England, he worked in his father's studio and with Abelardo Alvarez Calderón. He then went on to Antwerp to work under Charles Verlat.

By 1885, Hardy had returned to London, and moved into Danesmere, Lambolla Road, Belsize Park. He began his career by contributing illustrations to *The Pictorial World* and exhibiting paintings at the Society of British Artists (from 1885) and the Royal Academy of Arts (from 1886). Nevertheless, he spent the years 1888-89 studying in Paris, under Raphael Collin, Carl Rossi and Pascal Dagnan-Bouveret, an experience that had a strong effect on him. This was partly as a result of his exposure to the graphic style of such artists as Jules Chéret, which would have a lasting influence on his posters and other illustrative works.

In 1888, Hardy painted *Sans Asile*, a large-scale oil that depicts huddled figures sleeping in Trafalgar Square. An icon of naturalism, it established his reputation by being reproduced and widely exhibited across Europe, beginning, in 1889, at the Paris Salon and ending, in 1893, at the Royal Society of British Artists (of which he had become a member in 1889). In contrast to this vein of painting, he produced *The Moors in Spain* (1892) and other colourful, exotic canvases, which were mainly the products of his imagination, though fuelled by visits to North Africa, including one with Frank Brangwyn to Tangier in 1893.

As a wide-ranging artist, Hardy became a member of the Royal Institute of Painters in Water Colours (1897), the Institute of Painters in Oil Colours (1898), the Royal Miniature Society, the Pastel Society and the Society of Twenty-Five Painters (1905), and also of the Savage Club and the Punch Bowl Club. However, it is probably his membership of the London Sketch Club that best defines his artistic identity, and his work as a graphic artist for which he is best remembered.

It was Hardy who led the rebellion of the younger members of the Langham Sketching Club against the older members, ostensibly over catering arrangements, which led to the foundation of the London Sketch Club in 1898. He then became Vice-President and, a year later, the second President. With his close friend, John Hassall, he led the group of poster artists within the club. He also taught at Hassall's New Art School, at Stratford Studios in Kensington.

Hardy's major achievements as a poster artist comprise two series of advertisements, those for Sidney Jones' musical, *A Gaiety Girl* (1893) and Gilbert and Sullivan's Savoy Operas. Their dynamic designs are emphasised by bold, flat colours outlined in black. He also illustrated a number of books, from Alice Werner's *The Humour of Holland* (1894) to Rowland Strong's *Sensations of Paris* (1912), and contributed to many periodicals, including *The Illustrated London News* (1889-94), *The English Illustrated Magazine* (1893-97) and *Punch* (1900-1902).

In 1899, Hardy married Mrs Lizzie Burnside (née Mulholland) of Toronto. Then a year after her death in 1906, he married Annie Morrison of Skye. Together they had one son and one daughter. He lived in Bedford Park and later at 25 Powis Square, where he died of a heart seizure, brought on by overwork, on 11 August 1922.

His sister, Florence Hardy, was also an illustrator, and his brother, Frank, a sporting artist.

Further reading: Sarah Wimbush, 'Hardy, Dudley (*b* Sheffield, Yorks, 15 Jan 1867; *d* London, 11 Aug 1922)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 14, page 174

'A Girton education became the stock attribute of the intellectual new woman of popular fiction. As the first woman's college, Girton [College, Cambridge] *was subject to considerable public interest. The "Girton Girl" became a cultural stereotype, being the subject of many new stories, articles, cartoons, and novels'*

(Gail Cunningham, *The New Woman and the Victorian Novel*, London: Macmillan Publishers, 1978, page 2)

48 KITTY IN HER GIRTON DRESS
signed
inscribed with title on reverse
watercolour and bodycolour with charcoal
12 ¼ x 7 ¼ inches

A Souvenir of 'Gretna Green'

Gretna Green is a musical comedy that was described at its premiere as a 'vocal ballet divertissement'. Written and produced by Charles Wilson, with music by George W Byng and dances arranged by Carlo Coppi, it opened at the Alhambra Theatre, Leicester Square, on 7 October 1901. *The Playgoer* considered it 'a thoroughly brisk, exhilarating ballet on which the management may be congratulated'.

Set in the eighteenth century, its action centres on Lady Kitty (originally played by Ruth Davenport) and Charles Graham (Lytton Grey), who elope to Gretna Green to be married by the blacksmith (Ian Colquhoun).

The star, Ruth Davenport, was married to Charles Wilson, the author and stage manager of the Alhambra. The Alhambra's manager, Charles Dundas Slater, was the dedicatee of Dudley Hardy's watercolour.

Slater proved to be a memorable figure both in life and death. His achievement as the manager of the Alhambra was epitomised by his introduction to the British public of the escapologist, Harry Houdini, in 1900. Then, in 1907, he became the manager of the London Coliseum music hall, and for five years seems to have run that with equal success. However, he was dismissed from the Coliseum on 29 June 1912, as a result of his failing eyesight and rheumatic gout, which had begun to prevent him from carrying out his business duties. Just over a week later, on 8 July, he shot himself with a revolver in the back of a taxi, dying after two hours.

49 A SOUVENIR OF 'GRETNA GREEN'
signed and inscribed with title and 'To Dundas Slater'
watercolour and bodycolour
11 ½ x 8 ¼ inches

ARTHUR RACKHAM

Arthur Rackham (1867-1939)

First and foremost among illustrators of the gift book, Arthur Rackham had a particular affinity for the northern literary tradition, from Andersen to Wagner, and developed a perfect visual response in his intensely observed characterisation and atmospheric depiction of setting. The images tend to be remembered as grotesque and spine tingling but, wide-ranging and always apt, their mood is as likely to be humorous or tender.

For a biography of Arthur Rackham, please refer to *The Illustrators*, 2007, pages 97-98; for essays on various aspects of the artist's achievement, see *The Illustrators*, 1997, pages 124-125; *The Illustrators*, 1999, pages 98-99; *The Illustrators*, 2000, pages 14-15; and *The Illustrators*, 2002, pages 26-27.

Key works illustrated: S J A Fitzgerald, *The Zankiwank and the Bletherwitch* (1896); [R H D Barham], *The Ingoldsby Legends* (1898); Mrs Edgar Lewis (tr), *Fairy Tales of the Brothers Grimm* (1900); Washington Irving, *Rip Van Winkle* (1905); J M Barrie, *Peter Pan in Kensington Gardens* (1906); William Shakespeare, *A Midsummer-Night's Dream* (1908); Richard Wagner (tr Margaret Armour), *The Rhinegold and The Valkyrie* (1910); Richard Wagner (tr Margaret Armour), *Siegfried and The Twilight of the Gods* (1911); Charles S Evans, *Cinderella* (1919); Edgar Allen Poe, *Tales of Mystery and Imagination* (1935)

His work is represented in numerous public collections, including the British Museum and the V&A; and the Butler Library (Columbia University in the City of New York), The Cleveland Museum of Art (OH), The New York Public Library and the Harry Ransom Humanities Research Center (University of Texas at Austin).

Further reading: James Hamilton, *Arthur Rackham: A Life with Illustration*, London: Pavilion Books, 1990; James Hamilton, 'Rackham, Arthur (*b* Lewisham, London, 19 Sept 1867; *d* Limpsfield, Surrey, 6 Sept 1939)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 25, pages 835-856; James Hamilton, 'Rackham, Arthur (1867-1939)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 45, pages 718-721; Derek Hudson, *Arthur Rackham: His Life and Work*, London: Heinemann, 1960

The Ingoldsby Legends

Reverend Richard Harris Barham (1788-1845) wrote *The Ingoldsby Legends* as the purported family papers of a Kentish gentleman, Thomas Ingoldsby. They comprise a varied series of prose and verse narratives at once exploiting and undermining, in comic and grotesque fashion, contemporary interests in the past. First published, from 1837, in *Bentley's Miscellany* and *The New Magazine*, the texts were well matched by the lively, rough-edged illustrations of George Cruikshank and John Leech, though the sophisticated contributions of John Tenniel and George Du Maurier (added in later expanded editions) revealed its many subtleties and ironies.

Arthur Rackham was commissioned by J M Dent to illustrate a new edition of *The Ingoldsby Legends* in 1898. He used the book not only to reveal his ability to rehearse a range of contemporary styles, but to transform them into an individual manner, and so make his name. The resulting illustrations certainly contributed to establishing the synthesis of a localised reality and an exuberant imagination as Rackham's hallmark.

In 1907, Dent decided to reissue Rackham's edition of *The Ingoldsby Legends* in an expanded form. By that date, Rackham had proved himself to be the leading illustrator of the gift book, the luxurious illustrated format made possible by innovations in colour printing. Dent wanted to capitalise on this trend developed by other publishers by asking Rackham to rework and supplement the existing illustrations for *The Ingoldsby Legends*: detail was added to almost all the drawings, and colour to the most substantial, while some completely new plates were inserted. In this revised form, the illustrations clearly consolidate the beginning of Rackham's greatness.

See the introductory note to *Peter Pan in Kensington Gardens*, for more information on Rackham's part in the development of the gift book.

Nos **50-55** are all illustrated in: [Rev R H Barham], *The Ingoldsby Legends, or Mirth & Marvels*, by Thomas Ingoldsby Esquire, London: J M Dent & Co, 1898 and 1907

Whipped his long bony legs into them in a twinkling

In 'The Spectre of Tappington', Charles Seaforth, a Lieutenant in the Hon East India Company's 2nd Regiment of the Bombay Fencibles, visits his friend at Tappington Manor in order to court his future wife, Caroline. However, during his stay, Seaforth is repeatedly robbed of his trousers during the night, forcing him to wear awkward and embarrassing attire during the day. He conducts a night watch in order to catch the culprit and is astonished to witness a skeletal, ghoulish character entering his bedroom in the small hours of the night:

> He walked into my bedroom in his short cloak of murrey-coloured velvet, his long rapier, and his Raleigh-looking hat and feather … his lower extremities, which were visible, were – those of a skeleton … He came to the bed's foot, stared at me in a manner impossible to describe, – and then he – he laid hold of my pantaloons; whipped his long bony legs into them in a twinkling; and strutting up to the glass, seemed to view himself in it with great complacency … he showed me the grimmest-looking death's head you can well imagine, and with an indescribable grin strutted out of the room.
>
> (Barham 1898, pages 15-16)

The story takes a turn after it is revealed that Lieutenant Seaforth is a sleepwalker, and has been burying his own trousers in the gardens of Tappington. The spectre is revealed to be a fanciful figment of Seaforth's imagination.

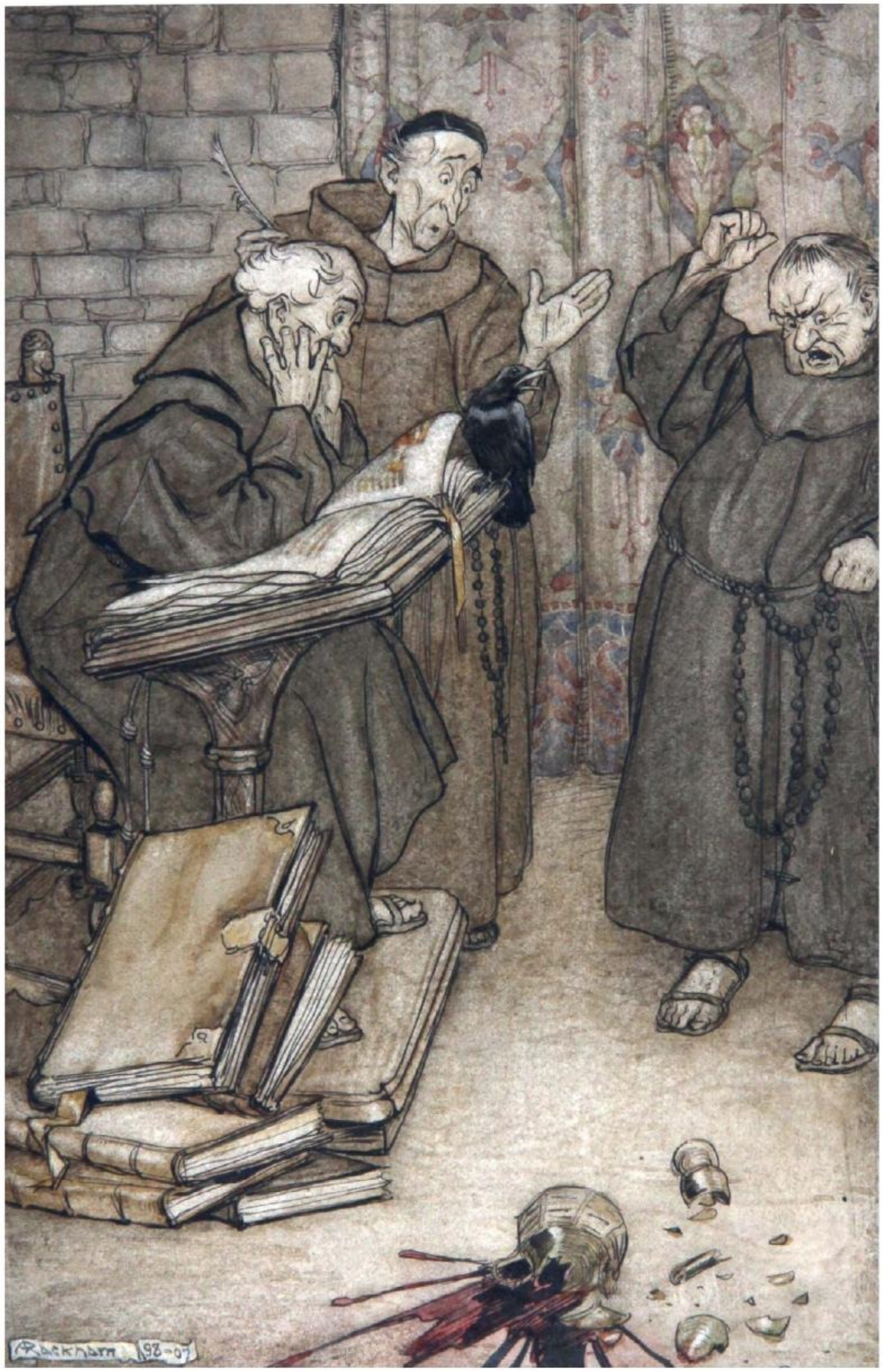
50 WHIPPED HIS LONG BONY LEGS INTO THEM IN A TWINKLING
signed with initials
inscribed with title and story title below mount
pen and ink
6 ½ x 4 ¼ inches
Illustrated: 1898, page 16, and 1907, page 13, 'The Spectre of Tappington'
Exhibited: 'Arthur Rackham, RWS (1867-1939)', Dulwich Picture Gallery, December 2002, no 72

They can't find the ring!
and
If anyone lied, – or if anyone swore

These illustrations are two of five that accompany the fable, 'The Jackdaw of Rheims'. The Jackdaw, seen perched on the monks' lectern in **52**, was cursed by the Cardinal of Rheims after it stole his turquoise ring. As a result of the curse, the bird became lame with his feathers turned backwards on themselves and his claws crumpled. He remained in this poor state until he confessed his crime and returned the ring to the Cardinal. At which point, his feathers became sleek and he was able to fly again. Thereafter, the jackdaw became pious, leaving his pilfering ways in the past and, now loyal to the Cardinal of Rheims, would report on any misdoings within the Catholic community.

51 THEY CAN'T FIND THE RING!
signed and dated 98
pen and ink
12 ¼ x 9 ½ inches
Illustrated: 1898, page 139 and 1907, page 139, 'The Jackdaw of Rheims'

He hopp'd now about With a gait devout;
At Martins, at Vespers, he never was out;
And, so far from any more pilfering deeds,
He always seem'd telling the Confessor's beads.
If anyone lied, – or if anyone swore, –
Or slumber'd in pray'r-time and happen'd to snore,
That good Jackdaw Would give a great 'Caw!'



52 IF ANYONE LIED, – OR IF ANYONE SWORE
signed and dated '98 - 07'
watercolour with pen and ink
8 ¼ x 5 ¼ inches
Illustrated: 1898 (in black & white), and 1907 (in colour), facing page 140 , 'The Jackdaw of Rheims'

53 TILL 'BATTLE-FIELD' SWARMS LIKE A FAIR
signed and dated 98
inscribed with title and chapter heading below mount
pen and ink
5 x 6 inches
Illustrated: 1898, page 412, and 1907, page 351, 'Bloudie Jack of Shrewsberrie'

Till 'Battle-Field' swarms like a Fair

The illustration accompanies the gruesome tale of 'Bloudie Jacke, the Shropshire Bluebeard'. Bloudie Jacke was an eleventh century soldier who lived in Shrewsbury Castle and over time persuaded several townswomen to marry him secretly at the castle. One by one, he murdered the unsuspecting brides, and severed their ring fingers, to keep as trophies.

In Barham's version, upon discovering the severed fingers of Jacke's bridal victims, Mary-Anne, the ninth bride, fled the castle and roused the townsfolk so that the murderous Jacke might be caught.

Jacke was apprehended by the townspeople and later tried and executed on Pride Hill.

She has run into Shrewsbury town,
Bloudie Jacke!
She has called out the Beadle and May'r,
And the Justice of Peace, And the Rural Police,
Till 'Battle Field' swarms like a Fair, –
And see there! –
E'en the Parson's beginning to swear! !
There's a pretty to-do in your Tower,
Bloudie Jacke!
In your tower there's a pretty to-do!'

(Barham 1898, pages 412-413)

There were peacocks served up in their pride
Here, Rackham draws one of the many dishes served at a medieval banquet held by King Longshanks, otherwise known as Edward I. The banquet is a central scene within 'The Blasphemer's Warning', a poetic piece that narrates the story of Sir Alured Denne, a foul-mouthed knight.

54 THERE WERE PEACOCKS SERVED UP IN THEIR PRIDE
signed with initials
inscribed with title
and story title below mount
pen and ink
3 ¼ x 7 ½ inches
Illustrated: 1898, page 546, 'The Blasphemer's Warning'

St Medard dwelt on the banks of the Nile
In Barham's adaptation of a French fable, St Medard is celebrated for his courage and piety. St Medard bravely confronts the Devil who, foiled by his own greed, loses his latest group of captives. St Medard is shown here resuming his life of peace and restraint.

55 NOW ST MEDARD DWELT ON THE BANKS OF THE NILE
signed with initials and dated 98
inscribed with title
and story title below mount
pen and ink
6 x 9 inches
Illustrated: 1898,page 495, and 1907, page 424, 'St Medard'

Peter Pan in Kensington Gardens

Arthur Rackham's favourite among his own achievements, *Peter Pan in Kensington Gardens* became the Christmas book of 1906 and defined the gift book format. The gift book was a luxurious illustrated publication, usually containing a classic tale of wonder, and often catering to the Christmas market. It provided a popular demonstration of new processes of colour reproduction and embodied the triumph of the fairy genre.

The credit for recognising the potential of the colour plate book as a vehicle for fairy fantasy must be given to Ernest Brown of the Leicester Galleries. He commissioned Rackham to make a set of coloured drawings for Washington Irving's *Rip Van Winkle* and, while retaining the originals for exhibition, in March 1905, sold the reproduction rights to William Heinemann. In publishing Rackham for the first time, Heinemann issued the illustrations in a novel fashion, attached to thick card, protected by sheets of tissue and bound together at the back of the volume.

The treatment proved so successful that, in 1906, Brown set a pattern for the gift book: he commissioned Rackham to illustrate *Peter Pan in Kensington Gardens* – an extract of J M Barrie's 1902 novel, *The Little White Bird* – in time for both him and a publisher, Hodder and Stoughton, to meet the Christmas market. He then sustained and developed that market, by employing other illustrators, and encouraging them, and their publishers, to compete against each other.

The choice of subject of Rackham's first two gift books had enabled the naturalistic challenge of pictorial illustration to be satisfied, and the convention of decorative fantasy to be trounced. Rackham could rival Hugh Thomson in delineating eighteenth-century America for *Rip Van Winkle*, and then match first-hand knowledge of the reader in depicting contemporary London for *Peter Pan in Kensington Gardens*. But even more, he could show these settings to be intrinsically fantastic. As he explained to Eleanor Farjeon, in a letter of 1913, 'Never Never Lands are poor prosy substitutes for Kaatskills & Kensington, with their stupendous powers of imagination'.

Rackham's use of the phrase 'Never Never Lands' was intended to contrast Barrie's original conception of Peter Pan in his novel, *The Little White Bird* (1902), with that of his play, *Peter Pan, or The Boy Who Wouldn't Grow Up* (1904). The Peter of *The Little White Bird* is a seven-day-old baby who has adventures in the precise and familiar topography of Kensington Gardens. However, the Peter of the play and its novelisation, *Peter and Wendy* (1911), is an older child, whose adventures are more fantastic and centre on the imaginary Neverland. The latter may now be the more famous, as a result of Walt Disney's 1953 animated film, but the former retains a special resonance, and one that is amplified by Rackham's images.

In the broad walk you meet all the people who are worth knowing

Peter Pan in Kensington Gardens begins with an anonymous narrator explaining that to follow Peter's adventures one must be familiar with Kensington Gardens. Accordingly, Rackham depicts a playful scene of children striding along the Broad Walk, a large pathway in the gardens. The illustration provides a window into Peter's world where children take precedence over their adult counterparts and embark upon playful adventure. The toddler striding out in front holds a balloon, bought from the 'balloon lady', a character that Rackham also illustrated for the book.

56 IN THE BROAD WALK YOU MEET ALL THE PEOPLE WHO ARE WORTH KNOWING
signed and dated 06
pen ink and watercolour with pencil
7 ½ x 13 ½ inches
Illustrated: J M Barrie, *Peter Pan in Kensington Gardens*, London: Hodder & Stoughton, 1906
Exhibited: 'The Long Nineteenth Century: Treasures and Pleasures', March-April 2014, no 162

A Rackham · 06

Peter screamed out 'do it again', and with great-good nature they did it several times

Rackham's gentle watercolour shows Peter Pan on Bird Island, the roosting area for the birds of Kensington Gardens, which lies in the Serpentine. The picture illustrates an episode in chapter two of *Peter Pan in Kensington Gardens* where, after having become stranded on Bird Island, Peter is delighted by the birds flying a rogue kite:

> They offered to show him how birds fly a kite. So six of them took the end of the string in their beaks and flew away with it; and to his amazement it flew after them and went higher than they

The kite, having once belonged to a real boy, thrilled Peter, who was sorely missing his life in Kensington Gardens. Rackham captures the essence of childish happiness and sentiment in this delicate scene.

57 PETER SCREAMED OUT 'DO IT AGAIN', AND WITH GREAT GOOD NATURE THEY DID IT SEVERAL TIMES
signed and dated 06
pen ink and watercolour
10 ½ x 7 ½ inches
Illustrated: J M Barrie, *Peter Pan in Kensington Gardens*, London: Hodder & Stoughton, 1906

When Her Majesty Wants to Know the Time

Rackham depicts the Lord Chamberlain, who was the Fairy Queen's official timekeeper. To tell the time, he would blow upon a dandelion head; the number of puffs he took indicated the hour of the day. In the picture, a pageboy keeps count of how many breaths the Lord Chamberlain has taken on his tiny outstretched fingers.

By painting the Lord Chamberlain's jacket with a swirly petal-like pattern, Rackham alludes to the narrator's comment that the fairies made their cloth from petals. This artistic attention to detail pleased Barrie who, after seeing the full series of *Peter Pan* watercolours exhibited at the Leicester Galleries in November 1906, conveyed his thanks to Rackham in a letter: '[The exhibition] entranced me … I am always your debtor'.

58 WHEN HER MAJESTY WANTS TO KNOW THE TIME
signed and dated 06
signed and inscribed with title and 'Peter Pan' on reverse
pen ink and watercolour
10 x 7 inches
Illustrated: J M Barrie, *Peter Pan in Kensington Gardens*, London: Hodder & Stoughton, 1906

The fairies are exquisite dancers

> There is the sense of the exquisite in the fairy dancing on a cobweb
> *(Gloucester Citizen*, 21 November 1906)

The fairies are exquisite dancers was first exhibited alongside all the other watercolours for *Peter Pan in Kensington Gardens* at the Leicester Galleries between 25 November and 19 December 1906. All of Rackham's works were noted for their imagination and style, but it was this work in particular that drew the critics' attention and appreciation. This lone fairy dancing upon a cobweb cannot be attributed to Barrie, as she does not feature in the text. She is instead the epitome of Rackham's imagination and skill as an illustrator.

Notes on individual works by Arthur Rackham are written by Rachel Woods

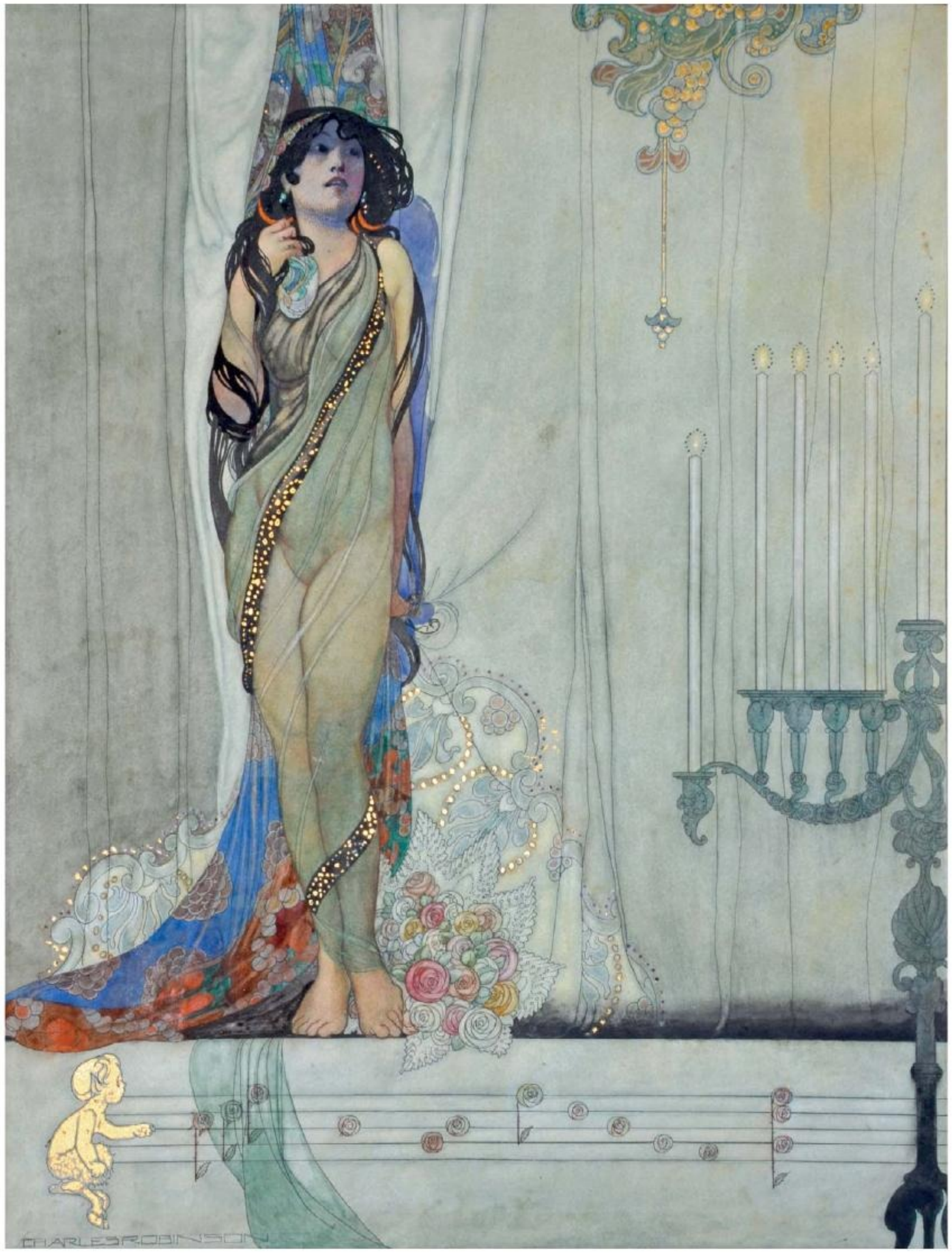
59 THE FAIRIES ARE EXQUISITE DANCERS
signed and dated 06
pen ink and watercolour
19 ½ x 15 inches
Illustrated: J M Barrie, *Peter Pan in Kensington Gardens*, London: Hodder & Stoughton, 1906; *The Peter Pan Portfolio*, 1912

CHARLES ROBINSON

Charles Robinson, RI (1870-1937)

Charles Robinson produced distinctive illustrations and watercolours, evolving his style from the influences of Pre-Raphaelitism and Art Nouveau, Japanese prints and the work of Old Masters.

For a biography of Charles Robinson, please refer to *The Illustrators*, 2007, page 53
Further reading: Geoffrey Beare, *The Brothers Robinson*, London: Chris Beetles, 1992; Leo de Freitas, *Charles Robinson*, London: Academy Editions, 1976



60 EXOTIC ROSE
signed
pen ink and watercolour with gold paint
15 ¾ x 12 inches

WILLIAM HEATH ROBINSON

William Heath Robinson (1872-1944)

Heath Robinson is a household name, and a byword for a design or construction that is 'ingeniously or ridiculously over-complicated' (as defined by *The New Oxford Dictionary of English*, 1998, page 848). Yet, he was also a highly distinctive and versatile illustrator, whose work could touch at one extreme the romantic watercolours of a Dulac or Rackham, at another the sinister grotesqueries of a Peake, and at yet another the eccentricities of an Emett.

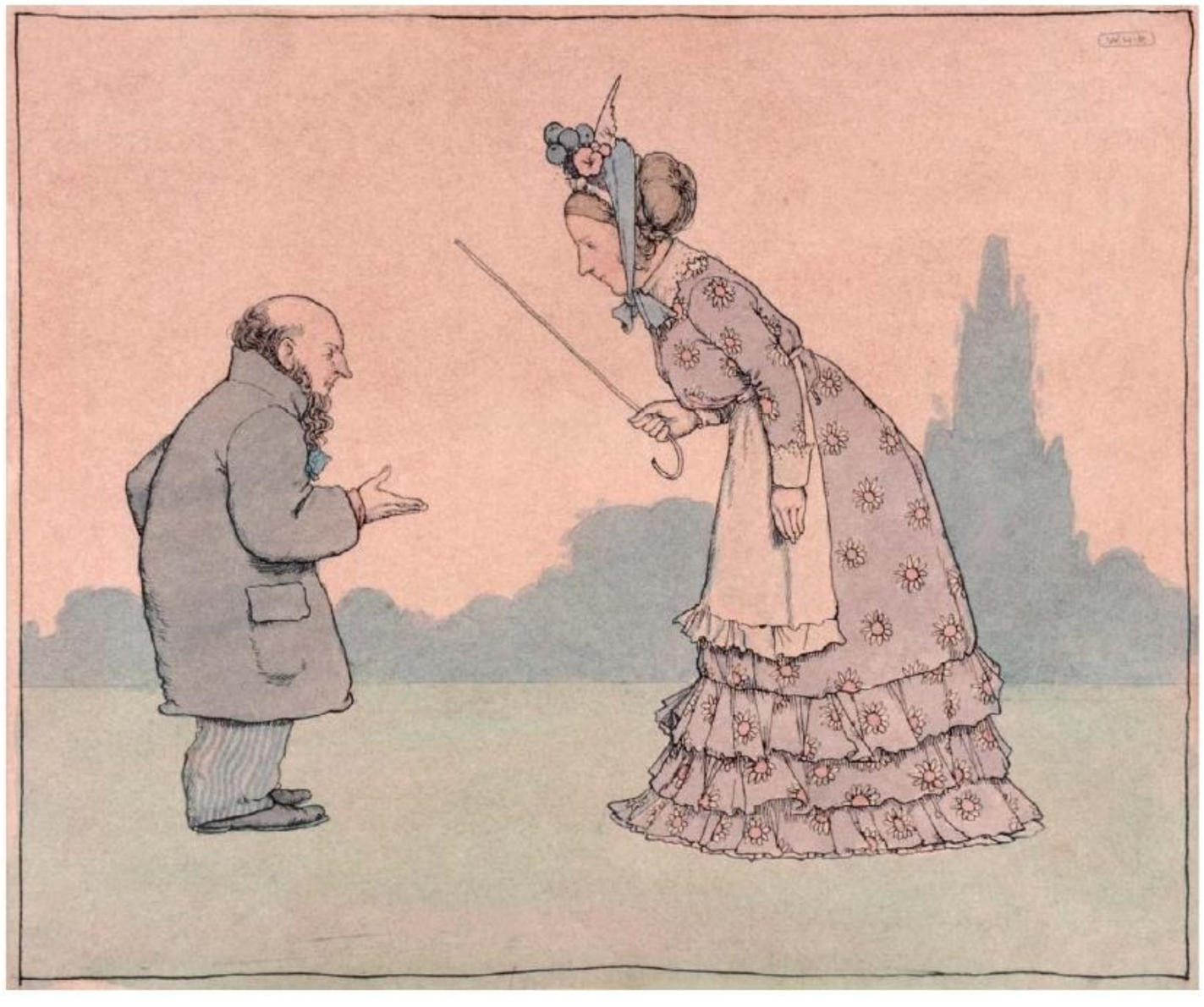
For a biography of William Heath Robinson, please refer to *The Illustrators*, 2007, page 147. Essays on various aspects of Heath Robinson's achievements have appeared in previous editions of *The Illustrators*: on his illustrations to Rabelais in 1996, pages 112-113; on the relationship of his illustrations to those of Arthur Rackham in 1997, pages 124-125; on his illustrations to *The Arabian Nights Entertainments*, 1999, pages 73-74; and on one of his illustrations to *Twelfth Night* in 2000, pages 17-18.

Key works written and illustrated: *The Adventures of Uncle Lubin* (1902); *Bill the Minder* (1912)

Key works illustrated: H N Williams (intro), *The Poems of Edgar Allan Poe* (1900); *The Works of Mr Francis Rabelais* (1904); contributed to the *Bystander* (from 1905) and the *Sketch* (from 1906); *Hans Andersen's Fairy Tales* (1913); *Shakespeare's Comedy of A Midsummer Night's Dream* (1914); Walter de la Mare, *Peacock Pie* (1918)

His work is represented in the collections of the British Museum, The Cartoon Museum, the V&A and The West House and Heath Robinson Museum Trust.

Further reading: Geoffrey Beare, *The Art of William Heath Robinson*, London: Dulwich Picture Gallery, 2003; Geoffrey Beare, *The Brothers Robinson*, London: Chris Beetles Ltd, 1992; Geoffrey Beare, *Heath Robinson Advertising*, London: Bellew, 1992; Geoffrey Beare, *The Illustrations of W Heath Robinson*, London: Werner Shaw, 1983; Geoffrey Beare, *William Heath Robinson 1872-1944*, London: Chris Beetles Ltd, 2011; Langston Day, *The Life and Art of W Heath Robinson*, London: Herbert Joseph, 1947; James Hamilton, *William Heath Robinson*, London: Pavilion Books, 1992; Simon Heneage, 'Robinson, William Heath (1872-1944)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 47, pages 428-431; John Lewis, *Heath Robinson. Artist and Comic Genius*, London: Constable, 1973



61 HEADING TO
'THE MERCHANTS WIFE'
signed with initials
inscribed with title below mount
watercolour
8 x 9 ¼ inches
Illustrated: W Heath Robinson, *Bill The Minder*, London: Constable & Co, 1912, page 214
Exhibited: 'W Heath Robinson. The Inventive Comic Genius of Our Age', March 1987, no 120

The Chris Beetles Gallery has mounted a number of significant exhibitions of the work of William Heath Robinson:
1. 'William Heath Robinson (1872-1944)', Chris Beetles Gallery, March 1987 (with a fully illustrated catalogue)
2. 'The Brothers Robinson', Chris Beetles Gallery and the Royal Festival Hall, February 1992 (with a fully illustrated catalogue – detailed opposite in further reading)
3. 'William Heath Robinson (1872-1944). 50th Anniversary Exhibition', Chris Beetles Gallery, September 1994
4. 'The Gadget King', Manchester City Art Galleries, Heaton Hall, May-October 2000
5. 'W Heath Robinson', Dulwich Picture Gallery, Linbury Room, November 2003 (to complement Dulwich's own exhibition of William Heath Robinson)
6. 'Heath Robinson at Nunnington Hall', National Trust, Nunnington Hall, North Yorkshire, July 2005
7. 'Contraptions. William Heath Robinson (1872-1944)', Chris Beetles Gallery, June-August 2007 (to launch a volume of cartoons published by Duckworth)
8. 'William Heath Robinson 1872-1944', Chris Beetles Gallery, May-June 2011 (with a fully illustrated catalogue)

Chris Beetles Gallery is planning a major retrospective for April 2015, entitled 'The Surreal Machine: The Inventions of William Heath Robinson and Rowland Emett'.

A Heath Robinson Museum for Pinner

The exciting project to build a Heath Robinson Museum in Pinner, in northwest London, has recently been advanced by an award of over £1 million from the Heritage Lottery Fund. However, a further £200,000 is needed by the end of 2014 to meet the partnership funding target. If that target is reached, building will begin in January 2015 to designs by ZMMA, an architectural practice with great experience in developing museum spaces. The museum should then open in spring 2016.

62 BILL THE MINDER
signed
pen ink and watercolour
10 ¼ x 6 ½ inches
Illustrated: W Heath Robinson, *Bill The Minder*, London: Constable & Co, 1912, page 1 (in black and white)

63 THE BACCHANALIAN FEAST
signed
watercolour and bodycolour
17 ½ x 22 inches
Exhibited: 'W Heath Robinson. The Inventive Comic Genius of Our Age', March 1987, no 133

GEORGE LORAINE STAMPA

George Loraine Stampa (1875-1951)

Contributing to *Punch* from 1894, G L Stampa worked in the tradition of Charles Keene and Phil May, sharing their preference for the London streets, and making his name with cartoons and illustrations of urchins and their animal counterparts, mongrel dogs.

For a biography of George Loraine Stampa, please refer to *The Illustrators*, 2012, page 118.

Further reading: Flavia Stampa Gruss (intro), *The Last Bohemian. G L Stampa of Punch*, London: Bellew Publishing, 1991

64 LADY GOLFER
signed and dated 'mcmiii'
watercolour with pencil
12 ½ x 9 inches

EDMUND DULAC

Edmund Dulac (1882-1953)

The multi-talented artist, Edmund Dulac, contributed more than a dash of French panache to the illustration of English gift books. Developing an exquisite palette and eclectic style, that referenced Japanese prints and Persian miniatures, he complemented the work of his chief rival, Arthur Rackham.

For a biography of Edmund Dulac and an essay on *Princess Badoura* (1913), please refer to *The Illustrators*, 2003, pages 61-65.

Key works illustrated: *Stories from the Arabian Nights* (1907); Edward Fitzgerald (tr), *The Rubaiyat of Omar Khayyam* (1909); *Stories from Hans Andersen* (1911)

His work is represented in numerous public collections, including the British Museum, The Cartoon Museum, the Imperial War Museum, the Museum of London and the V&A; The Fitzwilliam Museum (Cambridge); and the Harry Ransom Humanities Research Center (University of Texas at Austin) and The New York Public Library.

Further reading: *Edmund Dulac: Illustrator and Designer*, Sheffield City Art Galleries, 1983; James Hamilton, 'Dulac, Edmund [Edmond] (1882-1953)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 17, pages 168-170; Ann Conolly Hughey, *Edmund Dulac. His Book Illustrations. A Bibliography*, Potomac: Buttonwood Press, 1995; Colin White, *Edmund Dulac*, London: Studio Vista, 1976

Asenath

Edmund Dulac produced the present watercolour in or before December 1907. In that month, he gave it, possibly as a Christmas present, to John Ernest Hodder Williams, Chairman of Hodder & Stoughton. Hodder & Stoughton had become his publisher earlier the same year, when it issued *Stories from the Arabian Nights*, retold by Laurence Housman. This volume launched Dulac as a successful illustrator of luxury gift books, in rivalry to Arthur Rackham, and identified him as a master of Orientalism.

It is possible that *Asenath* was drawn for a contemporary projected volume of Hebraic tales, as it illustrates an ancient apocryphal expansion of the Biblical account of Joseph's marriage to Asenath. However, it was published only in 1915, as the cover and frontispiece to *Edmund Dulac's Picture Book for the French Red Cross*. Hodder Williams initiated that project when he approached Dulac and asked him to prepare a compilation of his own favourite artwork for the charity in order to generate a contribution to war relief. Published at the low price of three shillings, the book made a profit of £1000 for the organisation (the equivalent of about £50,000 at today's value).

The scholarship is uncertain as to whether the story of Joseph and Asenath is a Jewish work dating from as early as the first century BC or a Christian work from the fourth or fifth century AD. Whatever its origins, it expands on the account in Chapter 41 of Genesis, in which the Pharaoh gives Asenath, the daughter of Potipherah, priest of On, to Joseph as a wife; and Asenath bears Joseph the sons, Manasseh and Ephraim. The expanded story, as translated in *Edmund Dulac's Picture Book*, charts the gradual conversion of Asenath from idolatory to Judaism, preparing the way for her marriage to Joseph. Once a wife and mother, she becomes the object of desire of the Pharaoh's son, who plans to seduce her and kill Joseph. However, Joseph's loyal brother, Benjamin, foils the attempt.

65 ASENATH

signed, inscribed 'To Hodder Williams with all Best Wishes' and dated 'Dec '07'

watercolour on paper on board, 7 ¼ x 5 inches

Provenance: Sir John Ernest Hodder Williams (Chairman of Hodder & Stoughton) and by family descent

Illustrated: *Edmund Dulac's Picture Book for The French Red Cross*, London: Hodder and Stoughton for the *Daily Telegraph*, 1915, front cover and frontispiece, 'Jusef and Asenath: A Love Story of Egypt'

to Madder Williams
with all best wishes
from. Edmund Dulac
Dec. 07.

20TH CENTURY ENGLISH SCHOOL

66 A TENNIS PARTY, 1889

THIS WAS THE TIME OF THE SO-CALLED 'DRESS IMPROVERS,' WHEN THE GOWNS WERE EXTENDED OVER STEELS AT THE BACK ONLY. THE FIGURE IN THE FRONT WEARS A DRESS OF RED AND WHITE STRIPED COTTON WITH A WHITE VEST. ANOTHER LADY HAS A PURPLE CASHMERE DRESS WITH A POINTED VEST, THE DRAPERIES OF THE SKIRT DRAWN UP HIGH AT THE BACK, WHILE THE DRESS WORN BY THE THIRD FIGURE IS OF FOULARD.
inscribed '1889'
watercolour and pencil, 8 ¾ x 7 inches
Illustrated: *Upwards of a Century*, London: Dickins and Jones, 1909

Dickins & Jones

In 1803, Thomas Dickins opened a linen drapery, with William Smith, at 54 Oxford Street, London. In 1835, the company moved to premises in Regent Street, and that would remain its flagship store until 2006. On the death of Thomas Dickins in 1856, the company was renamed Dickins & Jones, with Charles John Dickins, Henry Francis Dickins and John Prichard Jones as partners. The store grew through the second half of the nineteenth century, expanding the range of its goods, incorporating its warehouse premises in Argyll Street, and opening an afternoon tearoom. Appointments to the Princess of Wales and members of European royalty added to its prestige. A mail order business helped increase its sales. Then, in the first decade of the twentieth century, it developed further by taking over a number of other London firms.

Upwards of a Century, a large retrospective catalogue of fashion, marks a significant point in this development, issued as it was in 1909, a little before the Dickins family decided to sell its interest in the business. Harrod's Stores Ltd acquired a controlling interest in 1914, and took over the ownership in 1968. However, House of Fraser acquired Harrods Ltd in 1959, and began to open branches of Dickins & Jones a decade later. The Regent Street premises closed in 2006, and the branch stores rebranded as House of Fraser in 2007.

67 THE MANOUEVRES OF THE AEROPLANE, 1909

THIS GROUP SHOWS SOME OF THE NEWEST MODELS. OF THE TWO STANDING FIGURES, ONE WEARS A FROCK OF BLUE DRAP COTELE LACED WITH SILK CORDS, AND A BLACK HAT TRIMMED LILIES, THE OTHER A BISCUIT-COLOURED GOWN WITH SOUTACHE EMBROIDERIES AND LARGE PICTURE HAT. THE SITTING FIGURE WEARS A DRESS IN MARQUISELLE AND A BLUE STRAW HAT WITH PANSIES.

inscribed '1909'

watercolour and pencil

8 ¾ x 7 inches

Illustrated: *Upwards of a Century*, London: Dickins and Jones, 1909

68 FIVE O'CLOCK, 1896

THIS WAS THE TIME WHEN SLEEVES ASSUMED ECCENTRIC DIMENSIONS, BEING SO STIFFENED AND SET OUT AT THE SHOULDERS THAT THEY MADE THE REST OF THE FIGURE LOOK ENTIRELY OUT OF PROPORTION. THE VISITOR AT THIS TEA-PARTY WEARS A TYPICAL FROCK OF THE PERIOD, WITH BALLOON SLEEVES AND A CHEMISETTE AND LONG CUFFS OF LACE. THE SKIRTS WERE VERY WIDE AT THE BOTTOM WHICH SOMEWHAT MODIFIED THE HUGE SLEEVES.

inscribed '189'

pencil studies for a composition with gondolas on reverse

watercolour and pencil

8 ½ x 7 inches

Illustrated: *Upwards of a Century*, London: Dickins and Jones, 1909

04

EDWARDIAN CARTOONISTS

NIBS
(1861-1928)

WILLIAM FLETCHER THOMAS
(1863-1938)

MAX BEERBOHM
(1872-1956)

ALFRED LEETE
(1882-1933)

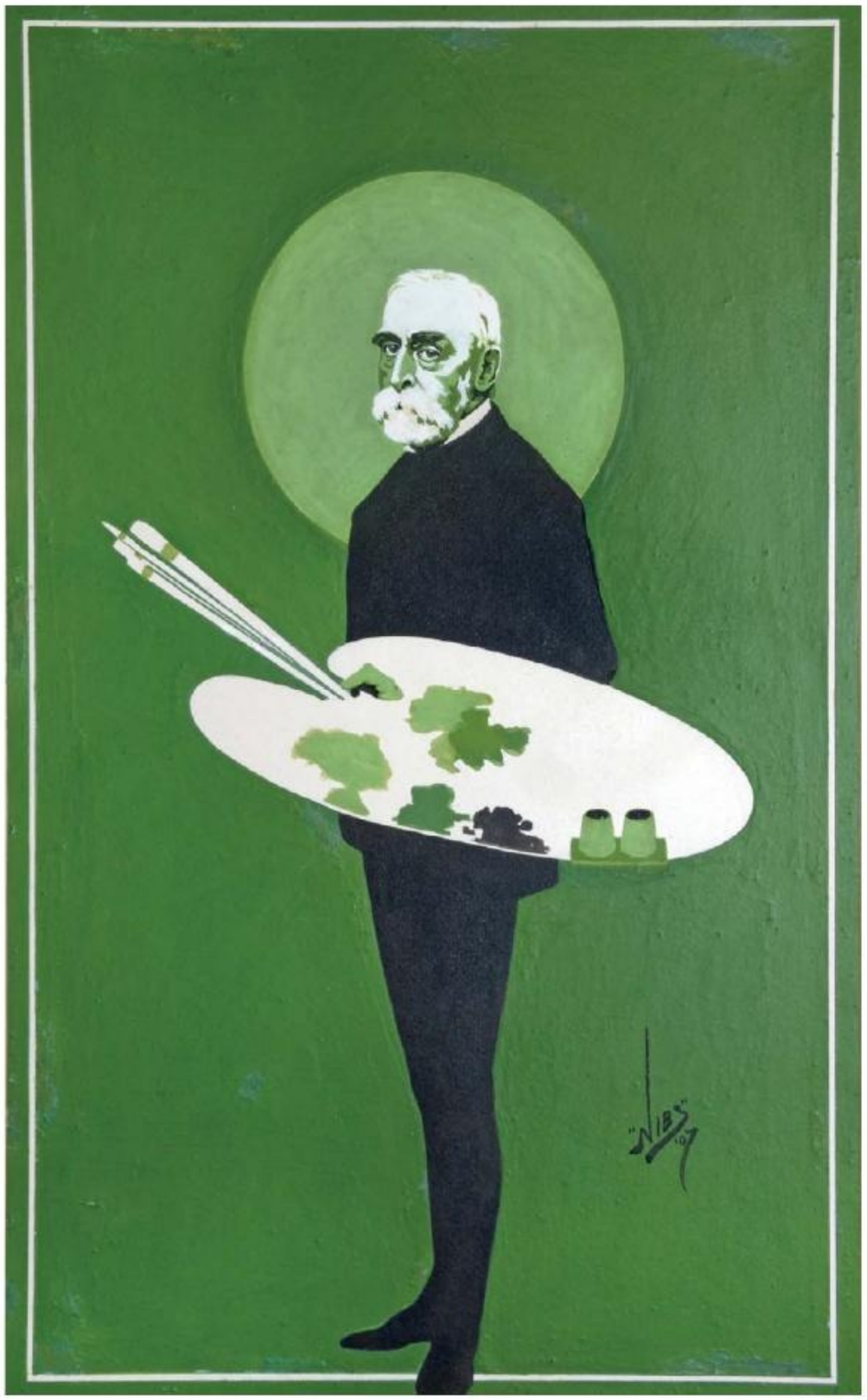
HENRY MAYO BATEMAN
(1887-1970)

NIBS

Frederick Drummond Niblett, RSA (1861-1928), known as 'Nibs'

Though too little known today, Frederick Drummond Niblett produced some of the most striking caricatures of the Edwardian period in a style reminiscent of the posters and illustrations of William Nicholson and James Pryde, who worked together as the 'Beggarstaff Brothers'.

For a biography of Nibs, please refer to *The Illustrators*, 2010, page 26.



69 SIR EDWARD JOHN POYNTER
1ST BARONET, PRA
signed and dated '07
watercolour, bodycolour and ink on board
15 ¾ x 10 inches
Illustrated: *The Crown: The Court and County Families Newspaper*

Herbert Beerbohm Tree

By 1906, when Nibs produced this caricature, the appearance of the actor-manager, Herbert Beerbohm Tree (1852-1917), was already well known through paintings, photographs and graphic images, which showed him both in many of his famous roles and as himself. Caricatures of him included those by his half-brother, Max Beerbohm, which were published in *The Savoy* (January 1896) and *John Bull* (23 June 1903).

Having first established himself as an actor in the 1870s, Tree ventured into theatre management in 1887, taking over the Comedy Theatre in Panton Street in the spring, and then the Haymarket Theatre in the autumn. During his 10-year management of the Haymarket, he produced and acted in about 30 plays. While many of these were melodramas and farces, he also represented new and classic dramas, notably works by Shakespeare. Financial success enabled him to build a new theatre opposite the Haymarket, which opened as Her Majesty's in 1897 (and was renamed as His Majesty's on the accession of Edward VII in 1901). During his 20 years at this theatre, he staged a diverse repertoire of about 60 plays, and consolidated his reputation as a Shakespearean. Regarding Shakespeare, his productions were spectacularly naturalistic, while his own performances emphasised strong character traits. His achievement was such that he was considered the successor to Sir Henry Irving.

In the year that Nibs produced the present caricature, Tree presented Shakespeare's *The Winter's Tale*, Michael Morton's dramatisation of Thackeray's *The Newcomes*, and Stephen Phillips' *Nero*. A further caricature by Nibs of Tree appeared in *Vanity Fair* on 5 April 1911, two years after Tree had been knighted. Three days after the appearance of this second caricature, on 8 April, Tree's revival of Shakespeare's *Henry VIII* came to the end of its record-breaking run of 254 consecutive appearances.

This note is reliant on B A Kachur's entry on Sir Herbert Beerbohm Tree in *The Oxford Dictionary of National Biography*.

Sir Edward John Poynter

One of the leading Classical painters of his generation, Edward John Poynter (1836-1919) was elected President of the Royal Academy in December 1896, 'in recognition of his experience and talents as an artist, educator and administrator' (Alison Inglis' entry on Poynter in *The Oxford Dictionary of National Biography*). He was knighted in the same year, and raised to the baronetcy in 1902.

Nibs based the head of his caricature of Poynter on a photographic portrait, which was issued as a card with Ogden's Guinea Gold Cigarettes in about 1902. By the time that the caricature was published in 1907, Poynter represented the old guard, having outlived most of his generation, and becoming the target of artistic progressives. However, his paintings still met with critical approval, and the halo-like sun or moon against which Nibs places Poynter is as likely to be appreciative as satirical.

70 SIR HERBERT BEERBOHM TREE
signed and dated '06
bodycolour on board
5 ¾ x 10 inches
Illustrated: *The Crown: The Court and County Families Newspaper*

NIBS

71 BALFOUR THE GOLFER
THE RT HON ARTHUR JAMES BALFOUR, PC
signed and dated '07
pen ink, watercolour and bodycolour on board
15 ¾ x 10 inches
Illustrated: *The Crown: The Court and County Families Newspaper*

Balfour the Golfer

The Conservative Prime Minister, Arthur Balfour (1848-1930), resigned his leadership in 1905, following dissent within his own party over the subject of tariff reform. Though he would return to the House of Commons as the leader of the opposition in 1906, the change in his fortunes allowed him to spend more time playing his favourite game of golf. One newspaper reported that 'Arthur James Balfour gives up the seals of office as prime minister, but continues to rejoice in the honorary title of "Father of English golf"' – a fitting title for Nibs's 1907 caricature.

From the late nineteenth century, disagreement over tariff reform had fractured the coalition of Conservative and Liberal Union parties, with some members favouring free trade and others protectionism. When Balfour became Prime Minister in July 1902, he attempted a compromise position by promoting tariffs that penalised countries that had themselves introduced tariffs against the British – and, by so doing, encouraged international free trade. Joseph Chamberlain, leader of the Liberal Unionists, brought the issue to a head by resigning his position as Balfour's Colonial Secretary, in 1903, in order to campaign for protectionism and imperial preference.

Balfour tried to continue to balance the two factions, but eventually found his authority so undermined that he resigned in December 1905. In so doing, he hoped to expose the weakness of the opposition Liberal Party, which had always favoured free trade. However, once Edward VII invited the Liberal leader, Henry Campbell-Bannerman, to form a minority government, Campbell-Bannerman called a general election, and decisively won it on 8 February 1906. Chamberlain would continue to influence the Conservative position on tariff reform once Balfour returned to the Commons as leader of the opposition at the end of the month.

Balfour played golf regularly and competently from the mid 1880s to the mid 1920s, and has been credited with making the sport at once more fashionable and respectable. He built a small private course on his estate at Whittingehame, East Lothian, and played on the many courses in the region, even becoming Captain of the Royal and Ancient Golf Club of St Andrews for the year 1894-95. He also won the Parliamentary Handicap in 1894, 1897 and 1910.

WILLIAM FLETCHER THOMAS

William Fletcher Thomas (1863-1938)

Of the several artists who drew Ally Sloper, William Fletcher Thomas maintained the longest association with this popular cartoon character, working on *Ally Sloper's Half-Holiday* between 1888 and 1916, and again when the comic was briefly revived for a few months of 1922-23. Accepting the visual style established by William Giles Baxter, he managed to sustain both its surreal imagination and grotesque vigour.

William Fletcher Thomas was born at 4 St John's Place, Broughton, Salford, near Manchester, the son of James Thomas, a cotton yarn agent, and Louisa *née* Kershaw. He was possibly educated, from 1872, at The Free Grammar School of Queen Elizabeth at Heath, near Halifax, Yorkshire. By 1881, the family had moved a little south of Broughton to 69 Shrewsbury Road, Stretford. James had become a machinery agent, while William was apprenticed to a calico print designer and studying part-time at an art school. Following a brief period of study in Paris, he started to publish drawings in the Manchester periodical, *Random Readings, of Wit, Wisdom, Anecdote and Adventure* (which folded in April 1882), and the Leeds 'satirical journal', *Toby: The Yorkshire Tyke* (which ran from 1883 to 1885). In 1887, he married Emily Parkinson at Altrincham, Cheshire.

By 1886, Thomas had moved to London and was contributing to *Judy* and *Ally Sloper's Half-Holiday,* both published by the Dalziel Brothers and, at the time, edited by Charles Henry Ross. A year later, William Giles Baxter, the chief cartoonist of *Ally Sloper's Half-Holiday*, was dismissed for being persistently unpunctual in delivering the front-page cartoon. Will Owen initially succeeded Baxter but, in 1888, Thomas replaced him, and extended rather than altered the style and mood that Baxter had established. Through the early 1890s, he supplemented his income from the Dalziels with contributions to other periodicals, including Harry Furniss's *Lika Joko* (1894), *Punch* (1895) and *The New Budget*.

By 1891, the Thomases were living at 'Primrose', Brunswick Road, Sutton, Surrey, with their one-year old son, Gilbert. A decade later, they had moved to the North London Borough of Enfield and, in 1911, gave their address as 124 Edenbridge Road, Bush Hill Park, Edmonton. At some point in the 1890s, they began to holiday regularly at Southwold, in Suffolk, and seem to have spent increasing amounts of time there, taking Lydstep House, 3 South End, as a second home by 1901. In that year, Thomas described himself as a 'landscape painter' in the census, and exhibited a view of Walberswick, just south of Southwold, at the Royal Academy Summer Exhibition.

Despite that description, Thomas continued his career as an illustrator, remaining the mainstay of *Ally Sloper's Half-Holiday* until it folded in September 1916, and contributing to *The Captain* (1910-11, 1915-16, including covers) and *The Red Magazine* (1913).

Thomas also produced designs for postcards, including a set of golfing subjects (1910), inspired by his own enthusiasm for the sport. He had been a member of Bush Hill Park Golf Club for at least a decade, and at one time served as its Honorary Secretary.

When *Ally Sloper's Half-Holiday* was revived in November 1922, Thomas returned to it and drew its chief strip. However, after 23 weeks, the comic's title was changed to *Half-Holiday*, and Thomas's 'Ally-Sloper' strip was dropped. He then turned to other periodicals for work, including *The Crusoe Magazine* (1924-25).

A drawing in Southwold Museum, which Thomas made in 1923, of the lifeboatman, Sam May, provides evidence that he was still visiting the Suffolk coastal town from his home in Edmonton into the 1920s.

Following the foundation of the Enfield Art Circle in 1933, Thomas became its Chairman. He died in Edmonton on 21 March 1938. In writing his obituary in *The Times*, James Thorpe concluded that, 'he will be remembered by those who knew him as a gentle, generous, kindly soul, with whom friendship was a precious privilege'.

Further reading: James Thorpe, 'Mr Fletcher-Thomas. Memories of "Ally Sloper"', *The Times*, 26 March 1938, page 17 [Obituary]

WILLIAM FLETCHER THOMAS

72 A NICE CARNIVAL AT THE MILDEWERIES
signed and dated 06
pen and ink
16 ½ x 23 ¾ Inches
Illustrated: *Ally Sloper's Christmas Holidays*, 1 December 1906

MAX BEERBOHM

Sir Henry Maximillian Beerbohm, IS NEAC NPS (1872-1956)

Equally valued as a caricaturist and writer, Max Beerbohm sustained an elegant detachment in art and life. Though the tone of his drawings is often lightly wicked, it is also affectionate, for he hated to wound his subjects, most of whom he knew and liked. As a result, he was on safest ground in satirising artists and writers of the past, and in making many self-caricatures.

Max Beerbohm was born at 57 Palace Gardens Terrace, Kensington, London, on 24 August 1872, the youngest child of a prosperous corn merchant of mixed Baltic origins. He was educated at Henry Wilkinson's preparatory school at 11 Orme Square (1881-85), Charterhouse (1885-90) and Merton College, Oxford (1890-94). Self-taught as an artist, he was an intelligent student of caricature and revered the work of Alfred Bryan and Carlo Pellegrini (Ape). On the edge of various fashionable groups, he produced lightly wicked sketches in pen and wash of many of the leading figures of the day. He contributed to *The Strand Magazine* (1892), *Pick-Me-Up* (1894) and *Vanity Fair* (1896) and published his first book of caricatures in 1896. Two years later, he began his only job, as theatre critic for the *Saturday Review*. He kept up prickly relations with his predecessor, Shaw and the editor, Frank Harris, and wrote a teasing first article, entitled 'Why I ought not to have become a theatre critic'. With the actor-manager Beerbohm Tree as a half-brother, he had actually had constant access to the theatre from an early age and was well acquainted with a number of actors, directors and playwrights. He even complemented his work as a critic with attempts at writing plays, most successfully in an adaptation of his own story, *The Happy Hypocrite* (1896), produced as a curtain raiser in 1900. A severe judge of the work of others, he believed that significant drama should combine intelligence, beauty and reality, but his theatrical taste was broad enough to encompass both music hall and the Symbolist dramas of Maeterlinck.

Soon after the appearance of his novel *Zuleika Dobson*, a decade later, in 1911, Beerbohm resigned from his position with the *Saturday Review*. He decided that, on his marriage to the American actress, Florence Kahn, in 1910, he would retire to the Villino Chiaro, Rapallo, Italy; from then he returned to England only on short visits. Nevertheless, he remained one of the country's best-known public figures. He was elected to the New English Art Club (1909), the National Portrait Society (1911) and the International Society of Sculptors, Painters and Gravers (1912). From this time, a number of exhibitions of his work were held at the Leicester Galleries, in 1911, 1913, 1921, 1923, 1925 and 1928. The Leicester Galleries mounted a retrospective in 1952, and a memorial show in 1957. He delivered the Rede Lectures at Cambridge between 1933 and 1935, and was knighted in 1939.

Following the death of his wife in 1951, Elisabeth Jungmann became his secretary and companion, and on 20 April 1956 his wife. He died in Rapallo on 20 May 1956.

His work is represented in the collections of The Courtauld Art Gallery, the National Portrait Gallery, Tate and the V&A; the Ashmolean Museum (Oxford), Charterhouse (Godalming) and Merton College Library (Oxford); and the Fine Arts Museums of San Francisco, the Harry Ransom Humanities Research Center (University of Texas at Austin), the Lilly Library (University of Indiana, Bloomington), Princeton University Library and William Andrews Clark Memorial Library (University of California at Los Angeles). His archive is held by the Houghton Library, Harvard University (Cambridge MA).

Further reading: S N Behrman, *Portrait of Max: an intimate memoir of Sir Max Beerbohm*, New York: Random House, 1960; Alan Bell, 'Beerbohm, Sir (Henry) Max(imilian) (*b* London, 24 Aug 1872; *d* Rapallo, 20 May 1956)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 3, pages 493; Lord David Cecil, *Max*, London: Constable, 1964; N John Hall, 'Beerbohm, Sir Henry Maximilian [Max] (1872-1956)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 4, pages 817-821; N John Hall, *Max Beerbohm: A Kind of Life*, London: Yale University Press, 2002; N John Hall, *Max Beerbohm. Caricatures*, New Haven: Yale University Press, 1997; Rupert Hart-Davis, *Catalogue of the Caricatures of Max Beerbohm*, London: Macmillan, 1972; Rupert Hart-Davis (ed), *Letters of Max Beerbohm 1892-1956*, London: John Murray, 1988; Rupert Hart-Davis (ed), Max Beerbohm, *Letters to Reggie Turner*, London: Rupert Hart-Davis, 1964

'the greatest caricaturist of the kind – that is, portrayer of personalities – in the history of art'

(Edmund Wilson, 1954, quoted in Behrman 1960, page 262)

73 LADY CARDIGAN'S BOOK

EARLY-EDWARDIAN ERA (TO EARLY-VICTORIAN ERA): SO! NOW AT LAST WE SEE YOU IN YOUR TRUE COLOURS!
signed 'Max', inscribed with title and dated 1909
pen ink and watercolour with pencil
14 ½ x 12 inches
Provenance: Ben Glazebrook
Literature: *Daily Mail*, 20 November 1909; Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm*, London: Macmillan, 1972, no 1966, as 'Effect of Lady Cardigan's Book'
Exhibited: New English Art Club, Winter 1909

Lady Cardigan's Book

Adeline Louisa Maria, Countess of Cardigan and Lancastre (1824-1915) was the second wife of James Brudenell, 7th Earl of Cardigan, and then, following his death, the wife of the Portuguese nobleman, Don António Manuel de Saldanha e Lancastre, Conde de Lancastre.

Lady Cardigan exhibited increasingly eccentric behaviour following the death of her second husband in 1898, including wearing her first husband's clothes, smoking in public and lying in a coffin that she owned.

Her memoir, *My Recollections*, caused a sensation when it was published in September 1909. Actually written by an assistant to the publisher, Eveleigh Nash, from notes of conversations, 'the book is full of scandal and malicious gossip, some half-remembered, some evidently fabricated, from the mid-Victorian period, without the customary discretion as to persons' (K D Reynolds, writing in *The Oxford Dictionary of National Biography*).

An article in *The Straits Times* of Singapore for 6 November 1909 demonstrates how widely her notoriety spread. It begins:

> It is a long time since a book has set England so aflame with quarrels and counter-quarrels as Lady Cardigan's *My Recollections* has done, says the *Daily Express*. London and the country are practically divided into two camps – Pro-Cardiganites and Anti-Cardiganites.

Beerbohm was quick to make his own response, through this caricature, which appeared in the *Daily Mail* on 20 November 1909. Decades later, in 1954, he would recall his meeting with Lady Cardigan at the time in a letter to a young admirer:

> In 1909 or so I was staying with friends within driving distance of Deene Park, and they took me to see the aged but unvenerated Lady Cardigan. She wore a wig of bright gold curls and was plastered with paint, and was dressed in the fashion of a débutante in the eighteen-seventies, and held in her left hand a huge red rose. She was very arch and fluent and spoke much about the Duc de Morny, and she sat down to the piano and sang to us a song entitled 'Love me all in all, or not at all,' by 'my old friend Julian Fane,' and at the close of the song she kissed her finger-tips to us with great vivacity. It was all very strange and conducive to deep thought.
>
> (Rupert Hart-Davis (ed), *Letters of Max Beerbohm, 1892-1956*, London: John Murray, 1988, page 228)

74 STUDIES IN GUELPH

NO I. A YOUNG PRINCESS

signed 'Max' and inscribed with title

pen and ink, 12 x 7 inches

Illustrated: Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm*, London: Macmillan, 1972, no 2043

Exhibited: The Piccadilly Gallery, September 1972, no 73

Studies in Guelph

In the title to this caricature, Beerbohm probably used the obscure term 'Guelph' to refer to the House of Welf, a significant European dynasty that has encompassed many German and British monarchs from eleventh century onwards. If that is so, then the 'young princess' may well be one of the three daughters of Edward VII, and shares with them her sharp features.

76 MR JOHN CLARE
signed 'Max' and inscribed with title
pen and ink
8 ½ x 7 ¼ inches
Provenance: Collection of Eva Reichmann
Literature: Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm*, London: Macmillan, 1972, no 345

75 MR FRANK WALLACE
signed 'Max' and inscribed with title
pen and ink
12 x 4 ½ inches
Provenance: Collection of Eva Reichmann
Literature: Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm*, London: Macmillan, 1972, no 1734

Mr Frank Wallace

This is possibly a caricature of Harold Frank Wallace (1881-1962), the painter, illustrator and writer, who specialised in country pursuits. While working as a barrister, he enjoyed the recreations of shooting and deerstalking, and recorded these in a series of illustrated books, beginning with *Stalks Abroad* (1908). A journey to the Far East resulted in *Big Game of Central and Western China* (1913). By the early 1920s, he had become a member of the Zoological Society and the Royal Geographical Society. Through that decade, he developed as a painter of watercolours, which he exhibited in London and Edinburgh.

Joseph Chamberlain
The politician and statesman, Joseph Chamberlain (1836-1914), was the leading imperialist of his day, first as a member of the radical wing of the Liberal Party and then of the Liberal Unionists in alliance with the Conservative Party. He was a leading advocate of tariff reform, in opposition to free trade (from the late nineteenth century), and of the Second Boer War (1899-1902). Having made his career in Birmingham – as manufacturer, Mayor and Member of Parliament – he received strong support from the people of that city, and they celebrated his seventieth birthday, on 8 July 1906, in style. However, five days later, on 13 July, he suffered a serious stoke, which brought his career to an end.

With strong features set off by a monocle and his trademark orchid, Chamberlain was very aware of promoting an image and, as a result, became a caricaturist's dream. He was certainly one of the favourite subjects of Beerbohm, who featured him in almost 20 caricatures, the first while he was still a schoolboy and the last as late as 1946. The present one probably dates from the period of the Second Boer War. It is similar to one that was published in the *Daily Mail* on 2 July 1898 (and is in the collection of the V&A), and another that was published in the New York monthly periodical, *The Critic*, in November 1901.

77 JOSEPH CHAMBERLAIN
signed 'Max' and inscribed 'Mr Chamberlain'
pen and ink
12 ½ x 7 ½ inches
Probably the work listed in Rupert Hart-Davis, *A Catalogue of the Caricatures of Max Beerbohm*, London: Macmillan, 1972, as no 277

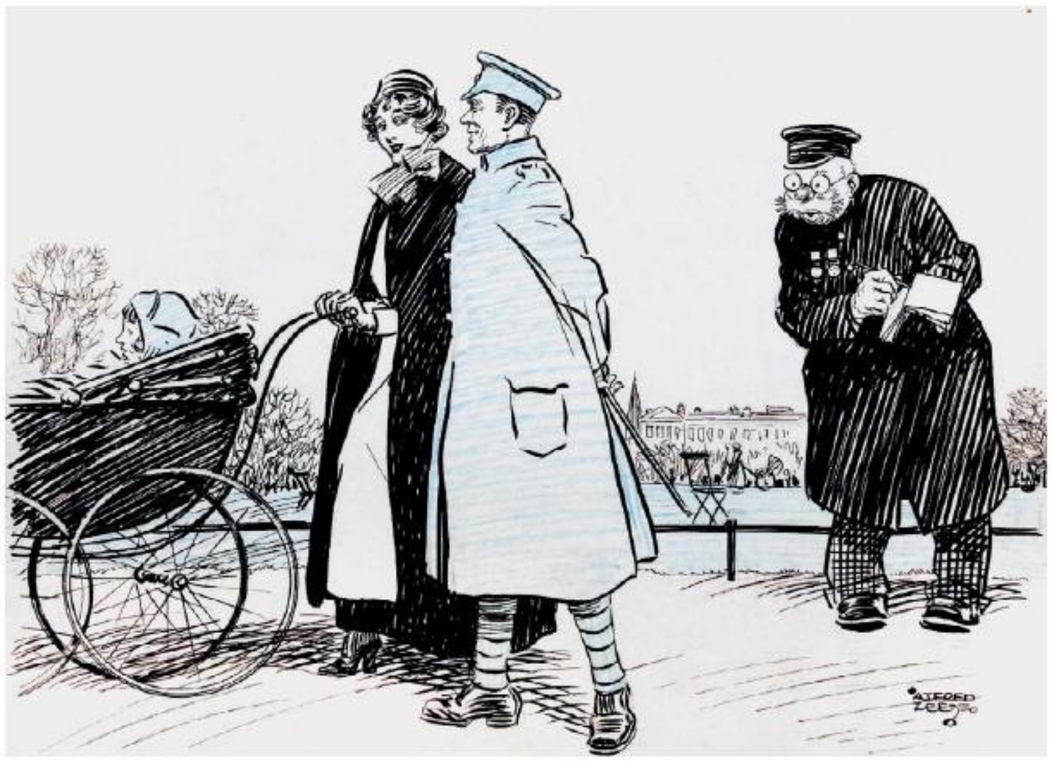
ALFRED LEETE

Alfred Ambrose Chew Leete (1882-1933)

Already a prolific cartoonist, his work during the First World War allowed Alfred Leete to establish a reputation as one of the country's leading graphic artists, responsible for one of the most iconic images of the twentieth-century: his portrait of Lord Kitchener, with the caption 'Your Country Needs You!'

Alfred Leete was born in Thorpe Achurch, Northamptonshire, on 28 August 1882 to John Alfred Leete and Harriet Eliza Chew. Aged 11, he moved with his family to Weston-super-Mare, where he was educated at Kingsholme School and the School of Science and Art.

Apprenticed at the age of 12 to a Bristol surveyor's office, Leete was self-taught as an artist and had his first drawing accepted by the *Daily Graphic* in 1897. He also contributed to the *Bristol Magpie*, before moving to London in 1899 to work as a draughtsman for a furniture company and later a lithographer. Between 1899 and 1907, he produced a series titled 'Play Titles Travestied', published in the periodical *Pick-Me-Up*. In 1905, the publication of his first drawing in *Punch* encouraged him to go freelance, beginning an association with the magazine that lasted until his final cartoon was published on 28 October 1931. He began contributing to the comic *Ally Sloper's Half Holiday*, a commercial success, followed by regular commissions for the *Pall Mall Gazette*.



By the outbreak of the First World War, Leete was producing cartoons and drawings for *The Strand Magazine, The Tatler, The Sketch, The Bystander, Punch* and *London Opinion*. It was his design for the cover of the 5 September 1914 edition of *London Opinion* that would become his most famous work and one of the most iconic images of all time. His portrait of Lord Kitchener, with the caption 'Your Country Needs You!', was adapted as a recruitment poster that was displayed on hoardings around London in 1914. The design would become the inspiration for numerous versions around the world, such as James Montgomery Flagg's 1917 portrait, *Uncle Sam Wants You!* The same year, Leete also created the character 'Schmidt the Spy' for *London Opinion* and, in 1916, a film version of Schmidt and a book, *Schmidt the Spy and his Messages to Berlin*. Joining the Artists' Rifles, he also saw active service during the First World War, serving on the Western Front in France. While there he produced realistic illustrations of his experiences.

Following the Armistice, Leete produced posters for post-war recruitment campaigns for the army and tank corps, whilst undertaking commissions for brands such as Pratt's Petrol and Connolly Leather. In the 1920s, he also contributed to campaigns for Guinness, Bovril and Rowntrees Chocolate amongst others. Between 1915 and 1928, he produced his most famous commercial designs for Underground Electric Railway Company (now London Underground).

In 1921, Leete joined the Savage Club and was a prominent member of the London Sketch Club, becoming its President in 1928. In his final years, he continued to write and illustrate numerous publications. His final book, `` *A Book of Dragons*, was published in 1931. After being taken ill on a trip to Italy, he died on 17 June 1933 at his home in Kensington, London.

The biography of Alfred Leete is written by Alexander Beetles.

78 THE TERROR OF INVASION IS SO GREAT THAT THE CHILDREN OF THE RICH ARE SENT INTO THE PARKS UNDER MILITARY ESCORT
signed
pen and ink with blue crayon
9 ¼ x 12 inches
Illustrated: *London Opinion*, 27 February 1915, 'Schmidt The Spy'

HENRY MAYO BATEMAN

Henry Mayo Bateman (1887-1970)

H M Bateman established his inimitable style before the First World War when, as he put it, he 'went mad on paper', by drawing people's mood and character. It reached its zenith with 'The Man Who …', his famous series of cartoons dramatising social gaffes.

For a biography of Henry Mayo Bateman, please refer to *The Illustrators*, 2009, page 72; for an essay on the revolutionary and reactionary aspects of the artist's work, see *The Illustrators*, 2000, pages 21-22.

Further reading: Anthony Anderson, *The Man Who Was H M Bateman*, Exeter: Webb & Bower, 1982; John Jensen, 'Bateman, Henry Mayo (1887-1970)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 4, pages 299-301

His work is represented in numerous public collections, including the British Museum.

79 THE CHILD IMPERSONATOR
signed
inscribed with title below mount
pen ink and watercolour with bodycolour
13 x 8 ¾ inches
Illustrated: *The Sketch*, 1916, page 45

05

IMAGING BALDWIN

EDWARD TENNYSON REED
(1860-1933)

BERNARD PARTRIDGE
(1861-1945)

JOHN CUTHBERT WALKER
(1892-1981)

SIDNEY STRUBE
(1892-1956)

The text for 'Imaging Baldwin' is written by Alexander Beetles.

STANLEY BALDWIN

Stanley Baldwin was born at Lower Park House, Bewdley, Worcestershire, on 3 August 1867, the son of Alfred Baldwin (1841-1908), an ironmaster and local businessman, and Louisa Macdonald (1845-1925).

Excelling academically, he read for the historical tripos at Trinity College, Cambridge, before joining his father's successful sheet metal business. His work at Baldwins Ltd would become his focus for the next twenty-five years, during which time he grew into an experienced and skilled businessman. On 12 September 1892, he married Lucy Risdale and together they had seven children.

Although he was involved in local government, Baldwin's political career began slowly. His father had sat as Conservative MP for Bewdley from 1892, but it was not until his father's sudden death in 1908, which resulted in Baldwin being unanimously invited to stand for his old seat, that he entered into the House of Commons. For the next eight years, he kept a relatively low profile, developing a respectable, if unremarkable, reputation. In December 1916, on recommendation of the chief whip Lord Edmund Talbot, he was appointed private parliamentary secretary to Andrew Bonar Law, the leader of the Conservative party and serving Chancellor of the Exchequer in David Lloyd George's wartime coalition. This appointment began a close working relationship and friendship with Bonar Law, and in 1917, he was appointed first a junior lord of the Treasury, then its financial secretary. Bonar Law's retirement due to illness in March 1921 led to a reshuffle and Baldwin's promotion to Lloyd George's cabinet as president of the Board of Trade in April 1921. When the Conservative Party later voted overwhelmingly to reject the coalition, a returning Bonar Law became Prime Minister, with Baldwin accepting the role of Chancellor of the Exchequer in October 1922.

In May 1923, further illness forced Bonar Law's retirement and the King chose Stanley Baldwin to replace him, ahead of the Foreign Secretary Lord Curzon. Later that year, Baldwin propelled an unprepared Conservative party into an unnecessary general election. On 21 January 1924, the government was defeated and Baldwin resigned the next day, although his continued leadership of the party was confirmed on 11 February.

When Ramsay MacDonald's Labour ministry was defeated on 8 October 1924, the Conservatives were strongly placed for the election, and Baldwin won a huge overall majority, returning as Prime Minister on 4 November 1924. His second term as Prime Minister was beset by problems. Although a general strike was averted in 1926, the country was hit by a coal strike, and unemployment was stuck at around 1 million throughout the term. Baldwin's government was defeated in the general election of May 1929 by MacDonald's Labour party, and Baldwin resigned on 4 June. Although his second period as Leader of the Opposition was characterised by wavering party support and clashes with the press lords, led by Lord Beaverbrook, by the spring of 1931 the Conservative party was united behind Baldwin, with by-elections pointing to them winning a large majority at the next election. However, the worsening financial situation of the country and the collapse of the pound threatened to overwhelm the Labour government, and on 22 August 1931, Baldwin returned to London from holiday to reluctantly join an all-party 'national' emergency cabinet. On 24 August, the king pressed him that it was his patriotic duty to sacrifice personal and party claims and serve under MacDonald, who had agreed to remain as Prime Minister until the crisis was resolved. Therefore, from August 1931 to June 1935 Baldwin was the second figure in the National Government, occupying the prestigious non-departmental post of Lord President of the Council (he was also Lord Privy Seal from September 1932 to

December 1933). In June 1935 Baldwin exchanged posts with MacDonald, and at the age of 67 began his third and final term as Prime Minister. There was a cabinet reshuffle, including the promotion of Samuel Hoare as Foreign Secretary, but the character of the National Government was unchanged. The general election, which Baldwin called in November 1935, returned the National Government with a comfortable majority.

The major event of Baldwin's final months as Prime Minister was the crisis over the new King's wish to marry Mrs Simpson, an American whose second divorce was impending. On 20 October 1936, Baldwin warned the King that the public reaction would be hostile and tried to dissuade him, but the monarch was determined upon the marriage and at their next meeting a month later raised the possibility of abdication. The King's proposal of a morganatic marriage was rejected by the dominions and the cabinet, and Australia and Canada warned that they would not recognise Mrs Simpson as Queen. When the British press broke their silence on 2 December, Baldwin informed the King that the only options remaining were renunciation of Mrs Simpson or abdication, still hoping that he would choose the former. Baldwin was, at this stage, suffering from mental exhaustion as he had done on a number of previous occasions during his time in office. Following the King's decision to abdicate, Baldwin had resolved to retire at the time of the coronation of George VI in May 1937. He resigned on 27 May 1937 and the premiership passed to Neville Chamberlain.

Baldwin underlined his withdrawal from active politics by leaving the House of Commons, but he accepted a peerage and in June was created Earl Baldwin of Bewdley. He was much interested in his family's pedigree and their roots in Corvedale in Shropshire, and chose Viscount Corvedale as accompanying junior title. During his political career he had received many honours: 14 universities conferred honorary doctorates upon him; he was Lord Rector of the universities of Edinburgh (1923–26) and Glasgow (1928–31) and was Chancellor of the universities of St Andrews, from 1929, and Cambridge, from 1930, until his death. Retirement was followed by a nervous collapse in July 1937, and his physical health continued to decline in the years following the war. After the shock of his wife Lucy's sudden death in 1945, he was often depressed and suffered increasing lameness and deafness. He died in his sleep at Astley Hall on 13 December 1947.

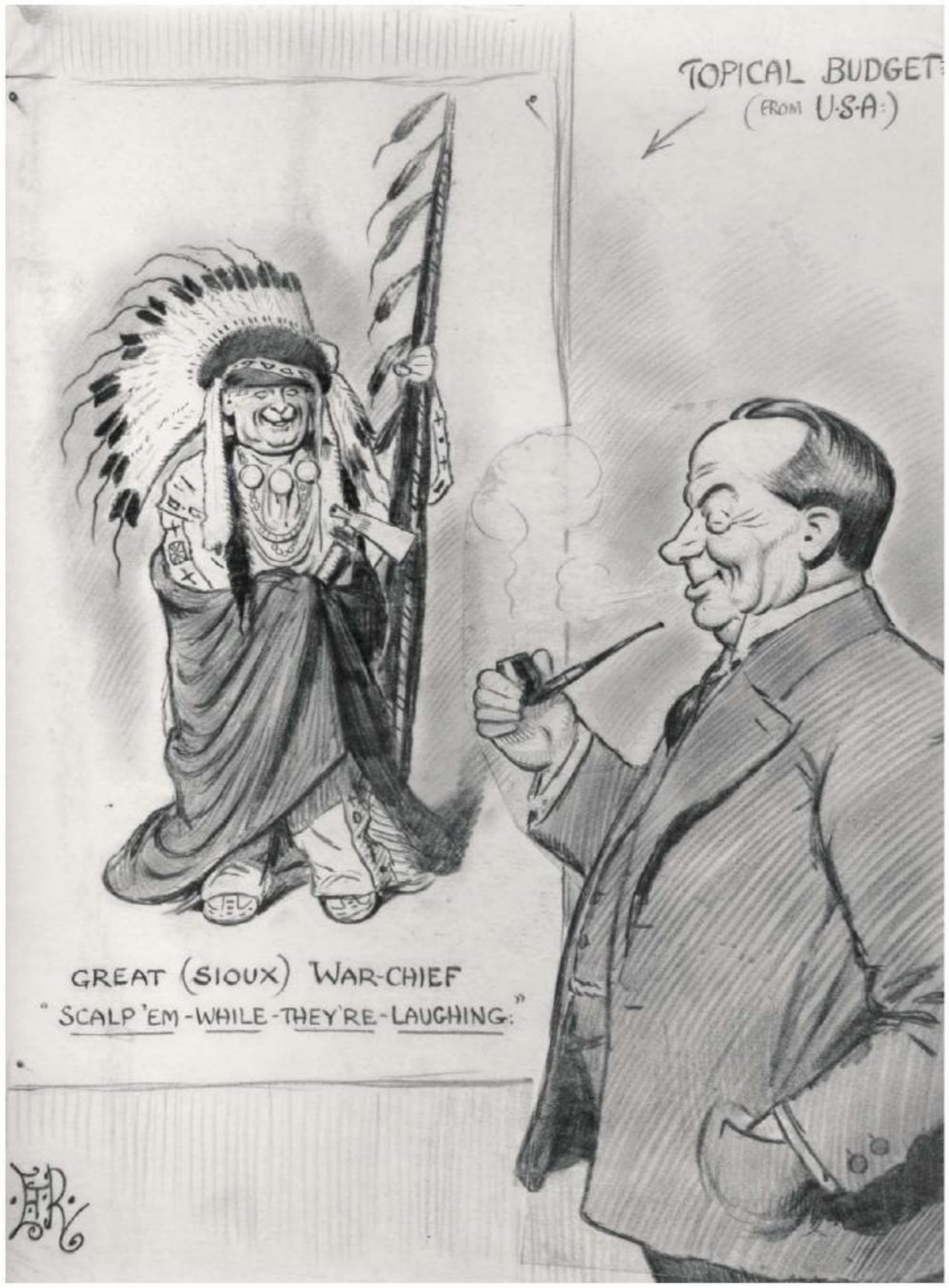
The Cartoonists' View of Baldwin

By the time of his retirement from politics in May 1937, Stanley Baldwin had established a distinctive image that had been the source of much material for cartoonists. A popular figure with the public throughout his career, his roots in rural Worcestershire were the basis for his image as a 'countryman', which became an important part of his appeal. His baggy suits and pipe, which became his public hallmark, synchronised with the popular view of an ordinary and trustworthy man, a view that cartoonists were quick to caricature. His rural background is emphasised in Bernard Partridge's *The Worcestershire Lad*, whilst it did not escape the same cartoonist that Baldwin became somewhat more rotund as he got older. His pipe, which he took up following the First World War and was rarely seen without, similarly was rarely omitted in portrayals of him. Even Sidney Strube's *Mrs Stanley* can be seen with a pipe holding her hair bun in place. The recurring theme used by cartoonists such as Partridge and Strube of Baldwin as a member of the serving classes, as maid or butler, strengthens the view of Baldwin as a politician who was seen as an honest, hardworking 'man of the people'.

EDWARD TENNYSON REED

Edward Tennyson Reed (1860-1933)

Preferring pencil to pen and ink, E T Reed developed into a superb draughtsman, using his confident line to express a rich imagination. Known equally for his political caricatures and his *Punch* series, 'Prehistoric Peeps', his range of subject and allusion was astonishingly wide.



For a biography of E T Reed, please refer to *The Illustrators*, 2011, page 80

Further reading: Shane Leslie (ed), *Edward Tennyson Reed*, London: Heinemann, 1957

Great Sioux

On 5 October 1923, David Lloyd George, leader of the Liberal Party, arrived in New York to begin a tour of the USA and Canada. The purpose of the tour was to personally thank the two countries for their help during the First World War. The visit was a great success, and Lloyd George arrived back in England on 6 November. Despite his absence from England during this period, Lloyd George was still considered a threat to Baldwin's ailing Conservative Party. At the Conservative Party conference on 25 October 1923, Baldwin announced his support for protectionist tariffs, partly due to a belief that he was pre-empting a similar announcement from Lloyd George. This announcement created a pre-election atmosphere and despite avoiding resignations and keeping his cabinet together, Baldwin decided a general election could not be avoided. The party was unprepared and were subsequently defeated and replaced by Ramsay MacDonald's Labour Party in January 1924.

80 GREAT SIOUX

ONE OF THE 'DON'T CARE A SIOUX'

signed with monogram

pencil

14 ½ x 10 ½ inches

Illustrated: *Bystander*, 10 October 1923, page 94

BERNARD PARTRIDGE

Sir Bernard Partridge (1861-1945)

During a career with *Punch* that lasted over fifty years, Bernard Partridge produced direct, magisterial comment, founded on an academic tradition and making much use of symbolism. He was greatly respected for both his portraiture and his minute attention to detail.

Bernard Partridge was born in London on 11 October 1861, the third son and sixth child of Professor Richard Partridge FRS, President of the Royal College of Surgeons, and Fanny Turner. His uncle, John Partridge, was Portrait Painter Extraordinary to Queen Victoria and the Prince Consort. Educated at Stonyhurst College, Lancashire, he returned to London to complete his studies at the West London School of Art. Between 1880 and 1884, he worked as a decorator of church interiors and a stained-glass window designer. At the same time he worked freelance as a cartoonist, contributing to a number of publications, such as *Moonshine*, *Judy* and *The Playgoer* in the late 1880s, *Black & White, Illustrated Bits, Illustrated Sporting and Dramatic News*, *The New Budget* and *The Sketch*. In his youth, he also acted professionally under the name Bernard Gould, appearing in 1894 in the first performance of George Bernard Shaw's *Arms and the Man*.

On the recommendation of George du Maurier, Partridge joined the staff of *Punch* in 1891 as a junior cartoonist. In 1901, he was appointed Second Cartoonist to Linley Sambourne, before succeeding Sambourne as Chief Cartoonist in 1910. Initially, he employed his sparkling draughtsmanship to create visual jokes and theatrical caricatures before focusing on political cartooning from 1899 onwards. His final cartoon for *Punch* was published on 18 April 1945. Between them, Partridge and his great influence Sir John Tenniel produced political cartoons for *Punch* for 94 years.

In addition to his work for *Punch*, Partridge also exhibited oils, watercolours and pastels and was elected to the membership of the New English Art Club (1893) and Royal Institute of Painters in Water Colours (1896). He was also a member of the Chelsea Arts Club and the Athenaeum Club. He produced advertisements for companies such as Lever Brothers and Selfridges, and during the First World War designed postcards for the Blue Cross Quarantine Kennels. Knighted in 1925, he died at his home in Kensington on 9 August 1945. He was survived by his wife, Lydia Faith, whom he had married in 1897.

81 THE ASS THAT SPOKE TOO SOON

HOUSEHOLDER: THANK YOU SO MUCH, SIR, FOR RELIEVING ME OF THIS WEIGHT.
CHANCELLOR: NOT AT ALL; NOT AT ALL. [REPLACES IT WITH AN EQUIVALENT BURDEN.]
signed with initials and inscribed 'Punch', and dated '9 May 1923'
pen and ink
13 ½ x 10 inches
Illustrated: *Punch*, 9 May 1923, page 445

The Ass That Spoke Too Soon

In April 1923, shortly before becoming Prime Minister for the first time, Baldwin presented his sole budget as Chancellor of the Exchequer. A short speech on 16 April announced that the unexpected surplus of a little over £100 million would go towards repayment of the national debt, income tax would be reduced by 6*d* and a beer duty reduced by a penny. Although the content of the budget was largely applauded, issues were brought to Baldwin's attention in the Commons over excessive increases in income tax based on assessment. On 8 May, he was informed of cases where leaseholders had had their assessments raised by as much as 60% based on their properties. For many, the increase in assessment rendered the reduction in income tax in the budget irrelevant, as indicated by Sir Bernard Partridge's cartoon of Baldwin relieving a load from the pack-mule, only to replace it with another.

The Second Effort

The French occupation of the Ruhr in January 1923 was the culmination of increasing frustration on the part of French Prime Minister Raymond Poincaré (1860-1934) at continued German attempts to default on reparation payments and a British reluctance to back French claims. The German response to the occupation was a policy of passive resistance. Miners and other workers in the Ruhr valley refused to work or assist the French in extraction of goods as reparation payment. The German economy had already been in crisis since the summer of 1922, and the passive resistance in the Ruhr contributed to hyperinflation and the economy began to collapse.

As Poincaré and Baldwin look on, the German goose can only provide meagre offerings, due to a combination of economic hardship and Poincaré's intransigence.

82 THE SECOND EFFORT
GERMAN GOOSE. 'IS THAT ANY BETTER?'
signed, inscribed with title and 'Punch', and dated '13 June 1923'
pen and ink on board
13 ¾ x 10 inches
Illustrated: *Punch*, 13 June 1923, page 565

The Maid-Of-All-Work

In January 1923, as Chancellor of the Exchequer, Baldwin travelled to the United States to discuss the repayment of Britain's war debt. The terms agreed were stiff, but the best Baldwin believed were available. The following month, he gave a speech affirming that 'salvation for this country and the whole world' was to be found in the four words: 'Faith, Hope, Love and Work'. The power, sincerity and idealism of the speech made a strong impression on both the Commons and the country as a whole and, when Bonar Law resigned due to ill health in May 1923, it was little surprise that the popular Baldwin was chosen as his replacement.

At the time of this cartoon, the country was struggling with rising unemployment and there were debates in the Commons over why the government was still paying unemployment benefits to young men and women who were formerly in, and still capable of, domestic service, when there were employers willing and anxious to provide them with employment. Baldwin, still riding a wave of popularity, is portrayed as the dutiful maidservant, carrying out multiple tasks on behalf of the country despite the general 'servant problem' of the shortage of hardworking or pliable servants.

83 THE MAID-OF-ALL-WORK

MRS BRITANNIA: WHY ALL THIS FUSS ABOUT THE SERVANT PROBLEM? THERE'S MY BALDWIN – CAN TURN HER HAND TO ANYTHING; KEEPS THE HOUSE IN ORDER; CHECKS THE ACCOUNTS; DOESN'T WANT ANY EVENINGS OFF; VERY TACTFUL WITH MY VISITORS – ESPECIALLY FOREIGNERS; IN FACT A PERFECT TREASURE.

signed

inscribed with title below mount

pen and ink on board, 12 ½ x 10 ¼ inches

Illustrated: *Punch*, 20 June 1923, page 589

DANGER
LA BELLE ENTENTE
HOLDING HER UP.
M. Poincaré: "What are you doing? What's the idea?"
Mr. Baldwin: "Well, if you look round, you'll see."
PUNCH – 11 July 1923

Holding her Up

On 11 January 1923, the French Prime Minister, Raymond Poincaré, initiated the French occupation of the Ruhr, in order to extract reparations from Germany. A nationalist with strong anti-German policies, Poincaré had grown increasingly frustrated with Germany's unwillingness to pay reparations, and tensions had grown between France and Great Britain due to David Lloyd George's reluctance to form joint Anglo-French economic sanctions. Despite these tensions, Poincaré was keen not to break the entente with Britain, and following the occupation of the Ruhr, continued to negotiate with Baldwin's Conservative government, which had come to office in May 1923. British popular opinion saw the occupation of the Ruhr as unacceptable French imperialism that would lead to the collapse of the German economy and government, which would result in anarchy and Bolshevism.

Here, Baldwin and Poincaré sit together in the rowing boat of the Anglo-French entente. With the French occupying the Ruhr, Partridge believes Poincaré to be rowing the two nations towards danger, with Baldwin attempting to halt his progress. The two men would go on to meet formally in Paris on 19 September 1924 to discuss the Ruhr crisis. Although Baldwin assumed too readily that this meeting had solved the crisis, it did lay the foundations for the Dawes plan of 1924, which compromised the reparations Germany were to pay.

84 HOLDING HER UP

M POINCARE: WHAT ARE YOU DOING THAT FOR?
MR BALDWIN: WELL, IF YOU LOOK ROUND YOU'LL SEE

signed, inscribed with title and 'Punch', and dated '11 July 1923'
pen and ink on board, 14 ¼ x 10 inches
Illustrated: *Punch*, 11 July 1923, page 37

The Collaborators

When Ramsay MacDonald formed the first Labour government in January 1924, the clear and obvious choice for the post of Chancellor of the Exchequer was Philip Snowden. He had only been an MP since 1922, but through writing a number of influential pre-war economic pamphlets, including *The Chamberlain Bubble* (1903) and *Free Trade and Monopoly* (1904), and two books, *Labour and National Finance* (1920) and *Labour and the New World* (1921), Snowden had earned a reputation as a leading economic mind. His first budget, announced in May 1924, reduced expenditure on armament, cut import duties on various staple foods and expanded subsidies for building council houses. It was welcomed by moderates both inside and outside the party, and hailed as a remarkable achievement.

Partidge portrayed Snowden on stage receiving bouquets, while imlying the roles that previous Chancellors played in the successful budget. Baldwin had announced just one budget, in April 1923, before becoming Prime Minister. His unexpected surplus of just over £101 million went towards national debt and allowed greater financial flexibility for the year ahead. The defeat of the Conservatives in January 1924 however allowed Labour and Snowden to benefit. Herbert Henry Asquith, Liberal Prime Minister from 1908 to 1916, had served as Chancellor under Henry Campbell Bannerman from December 1905 to April 1908. The reforms to social welfare and the reduction in armament made during this period clearly influenced Snowden's economic views, making Asquith a 'collaborator' in the first Labour budget.

85 THE COLLABORATORS
(FIRST NIGHT OF 'THE BUDGET')
MR ASQUITH: MY IDEAS.
MR BALDWIN: MY MONEY.
MR SNOWDEN: BUT MY BOUQUETS.
inscribed with title and 'Punch',
and dated '7 May 1924'
pen and ink on board
14 ¼ x 10 inches
Illustrated: *Punch*, 7 May 1924, page 499

THE COLLABORATORS
(First Night of "The Budget").
PUNCH – 7 May 1924
Mr Asquith: "My ideas."
Mr Baldwin: "My money."
Mr Snowden: "My bouquets."

86 – AND A PULL ALL TOGETHER, OR SO MR PUNCH CONTINUES TO HOPE
signed and inscribed '– And a pull all together'
pen and ink with crayon
9 ½ x 13 ½ inches
Illustrated: *Punch*, 26 August 1931, page 210

– And a pull all together, or so Mr Punch continues to hope

The Wall Street Crash of October 1929 had sunk Britain into depression and, by 1931, the country was facing a major economic crisis. Unemployment had risen to two and a half million and the loss of foreign confidence in Britain had been demonstrated by the withdrawal from the City of some £66 million in gold and foreign exchange. Neville Chamberlain, who had served as Chancellor of the Exchequer during Baldwin's first term as Prime Minister, had diagnosed the core of the problem in the growth of government expenditure over income, a view that was borne out by the May Report, published at the end of July. The report recommended economies of £96.5 million, a programme that the Labour government of Ramsay MacDonald could not put into effect. Baldwin had wanted Labour to meet its responsibilites and produce effective proposals to balance the budget, or failing that, leave office. As Baldwin attempted to distance himself from the crisis during the summer of 1931 by holidaying in France, he was represented in meetings and discussions by Chamberlain, who believed that a national all-party government was the best option for the country. On 22 August, the collapse of the pound forced Baldwin to return from holiday and, two days later, the National Government was formed. Ramsay MacDonald was to remain as Prime Minister, while Baldwin held the second position in the government as Lord President of the Council. The objective of the government was to maintain the parity of the pound and to impose set economies. Once this had been achieved, parliament would be dissolved and party politics would resume as normal. However, ongoing events would ensure that the National Government would remain in place until 1940.

Partridge's cartoon, published the day after its formation, depicts the three most important members of the National Government attempting to haul the nation's finances towards solvency, in a tug o' war anchored by John Bull. Although Neville Chamberlain became Minister of Health in the new government, his influence in the government's creation is clearly acknowledged by his presence alongside MacDonald and Baldwin.

– And Now?

Prone to bouts of nervous exhaustion throughout his career, Baldwin suffered his most severe period of exhaustion in the middle of 1936. He was ordered to rest, and during these months the government seemed to lose direction. Partridge's cartoon, Baldwin sits clutching his 'triumph' of a vote of confidence, whilst the crucial issues facing the country lie scattered around him. In March 1936, Adolf Hitler remilitarized the Rhineland, contravening the terms of the Treaty of Versailles. French Foreign Minister Pierre-Etienne Flandin visited London to propose full sanctions against Germany, a plan Baldwin rejected on the grounds that Britain was militarily unready for war. In addition, Baldwin was considering improved relations with Germany over a general concern over a French alliance with Russia. In the Mediterranean, Turkey was concerned that the rise of Fascist Italy would seek to exploit access to demilitarized Dardanelles Straits and requested permission to rearm. In July 1936, negotiations were underway in Montreux, Switzerland, over an agreement to give Turkey control over the Dardanelles and to regulate the transit of naval ships not belonging to the Black Sea states.

The 'HMS Unriskable' behind Baldwin refers to Britain's refusal to send any ships to assist Abyssinia in its conflict with Italy. In June 1935, Britain had also cleared its warships from the Mediterranean, allowing Italy further unhindered access to eastern Africa. This policy was considered deeply embarrassing to many, and this cartoon was referenced in the House of Commons on 20 July 1936 by Sir Geoffrey Mander, MP for Wolverhampton East, who hoped that 'in future the navy is not going to be exposed to the ridicule of "Punch" and is not going to have British ships marked "HMS Unriskable" because the British government never had courage to allow them to do the work for which they were provided by this House and the country.'

87 – AND NOW?

MR PUNCH: PARDON MY INTRUDING ON YOUR TRIUMPH, BUT WHAT WE'D ALL LIKE TO KNOW IS – WHAT YOU'RE GOING TO DO NEXT.
signed with initials
inscribed with title below mount
pen and ink on board, 13 ¾ x 10 inches
Illustrated: *Punch*, 1 July 1936

BERNARD PARTRIDGE

The Worcestershire Lad

On 28 May 1937, following the coronation of George VI, Baldwin resigned as Prime Minister and retired from politics. Leaving the House of Commons, he accepted a peerage and on 8 June was created Earl Baldwin of Bewdley. Baldwin had departed at the height of his popularity and prestige, an almost unique feat for a Prime Minister, to the extent that politician and diarist Harold Nicolson wrote at the time that 'no man has ever left in such a blaze of glory'. His portrayal as a 'Worcestershire lad' being congratulated on his performance by an equally bucolic John Bull stems from the image of Baldwin as a 'countryman' that had always been an important part of his appeal. The title of the cartoon alludes to A E Housman's highly popular cycle of poems, *A Shropshire Lad*, first published in 1896.

88

THE WORCESTERSHIRE LAD

FARMER BULL: WELL DONE STANLEY: A LONG DAY AND A RARE STRAIGHT FURROW

signed

pen and ink

13 ¼ x 10 inches

Illustrated: *Punch*, 26 May 1937, page 579

JOHN CUTHBERT WALKER

John Cuthbert Walker (1892-1981)

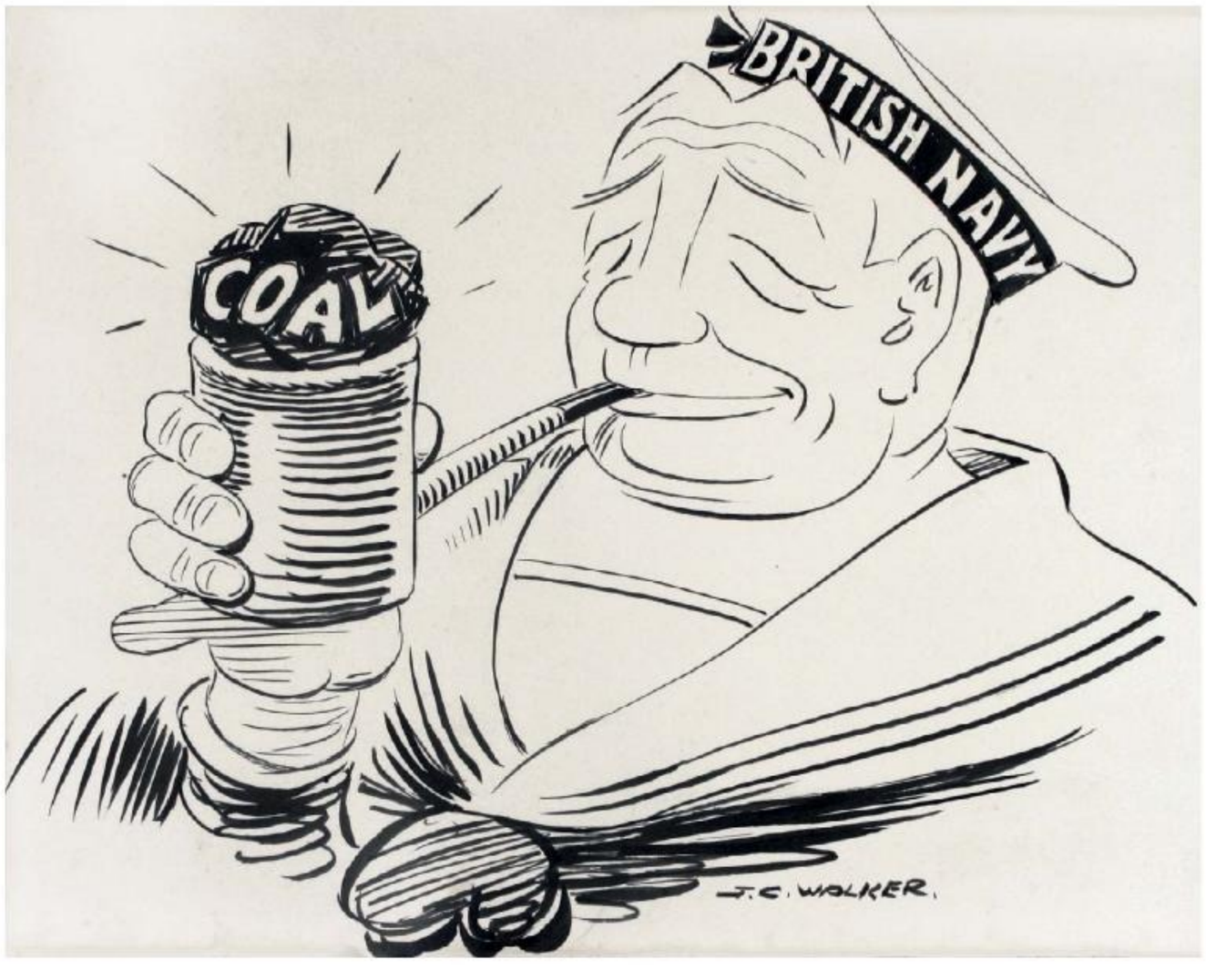
John Cuthbert Walker was a popular interwar cartoonist whose work became much coveted by Fleet Street. However, he chose to spend his career working in his native Cardiff, shunning what he termed the 'rat race' of London.

John Cuthbert Walker was born in Cardiff. Between the ages of six and fourteen, he spent his summers living in the Glamorgan countryside with his aunt, where he first developed his desire to become an artist. At the age of 16 on his father's insistence, he was apprenticed to a marine engineering firm, before joining the army at the age of 19 and training as a rifle marksman at the National Shooting Centre at Bisley. He continued to draw regularly and a few months before the outbreak of the First World War, he entered and won a sketching competition to design an advert for Cherry Blossom Boot Polish. This strengthened his resolve to become a cartoonist, and he began contributing to the monthly regimental paper. During the First World War, he served in France and Belgium, but still continued to draw, producing work that was published in *Royal Magazine* and *Blighty*.

Following the Armistice and finding no jobs available as a cartoonist, Walker returned to the engineering firm at which he had apprenticed, working there from July 1919 to July 1924. During this time, he began contributing sporting cartoons to the *South Wales Evening Express* and the *South Wales Daily Echo*. Between 1924 and 1926, he produced a single cartoon a week, whilst producing advertisements for lantern slides shown at local cinemas. On Christmas Eve 1926 he accepted the post of sporting cartoonist and reserve political cartoonist at the *Evening Express*. He also produced cartoons for the *Western Mail* until the outbreak of the Second World War. In 1939, he produced his first political cartoon for the *News of the World*. In May 1941, he began drawing the *News of the World*'s front-page cartoon, initially using the pen name 'Marksman'. During the Second World War, he worked as an instructor of musketry to a Home Guard Battalion in his native South Wales. Following the war, he had the option to move to London and work on Fleet Street, but instead chose to remain and work in Cardiff. In 1949, he published *A Cartoonist at Work*, an autobiographical study on how to become a cartoonist. He continued to contribute to the *South Wales Echo and Evening Express* until his retirement in the 1960s. He died in Cardiff in 1981.

'Mr Stanley Baldwin will no doubt puff hard at his pipe today after hearing the views of the deputation from Wales on the "Back to Coal for the Navy" movement. Will he prove the medium for rekindling the old acquaintanceship between Welsh coal and the British Navy?'

(*South Wales Daily Echo and Express*, 21 April 1932)



89 TO-DAY'S BURNING QUESTION
signed
pen and ink
10 ½ x 13 ¾ inches
Illustrated: *South Wales Daily Echo and Express*, 21 April 1932

SIDNEY STRUBE

Sidney Conrad Strube (1892-1956)

Having been encouraged to take up cartooning by the artist, John Hassall, Sidney Strube would become one of the most immensely popular cartoonists of the inter-war period as political cartoonist for the *Daily Express* for over 35 years.

The son of Conrad Frederick Strube, a German-born wine merchant, Sidney Strube was born in Bishopsgate, London, on 30 December 1892. Growing up at the Coach and Horses, a public house on Charing Cross Road owned by his father, he studied at St Martin's School of Art, before undertaking an apprenticeship as a junior draughtsman for a furnishing company. He also worked for a short time producing advertisements for the technical press of the electrical industry. In 1910, he attended the John Hassall School of Art, where he was encouraged by Hassall to develop as a cartoonist. After having four caricatures published in the *Conservative and Unionist* (later retitled *Our Flag*), Strube set up in Fleet Street as a freelance cartoonist, with further work published in *The Bystander*, *The Evening Times* and a weekly cartoon for *Throne and Country*. A breakthrough in his career came when an anti-socialist cartoon rejected by *Throne and Country* was printed in the *Daily Express* on 14 September 1912. Rapidly signing an exclusive freelance contract with the paper, his cartoons became so popular that the *Daily Express* published an album of his cartoons in December 1913.

Following the outbreak of the First World War, Strube joined the army, becoming a corporal in the Artists' Rifles. Initially a Physical Training Instructor, he also served in France, occasionally sending cartoons back to England from the trenches, including one drawn in liquid mud. Following the end of the war, he returned to the *Daily Express* as staff political cartoonist.

During his time at the *Daily Express*, Strube created his popular character the 'Little Man', a national symbol of the everyday man-in-the-street with, as he described, 'everyday grumbles and problems, trying to keep his ear to the ground, his nose to the grindstone, his eye to the future and his chin up – all at the same time'.

By 1931, with his popularity high, Strube was offered £10,000 a year to join the *Daily Herald*, an offer that was immediately matched by Lord Beaverbrook in order to keep him at the *Express*. In 1934, a figure of Strube even appeared in Madame Tussauds, alongside fellow cartoonists David Low and Percy 'Poy' Fearon. Producing wartime posters and advertisements for companies such as Guinness during the Second World War, Strube was sacked by the *Daily Express* in 1948 following a clash with the editor, Arthur Christiansen, before continuing to work freelance for *The Sunday Times*, *Time & Tide*, *Everybody's* and *The Tatler*.

A member of both the London Sketch Club and the Savage Club, Strube was made a Freeman of the City of London. He continued to produce advertising work for Guinness as late as April 1955. He died of heart failure at his home in Golders Green, London on 4 March 1956.

90 THE ARDENT SWAIN. 'MAY I TELL MOTHER?'
signed
inscribed with title below mount
pen and ink on board
15 x 11 ¾ inches
Illustrated: *Daily Express*, 26 April 1927

91 THE MANAGERS (OUTSIDE): WHY, THAT'S THE VERY GIRL I'VE BEEN LOOKING FOR!
THEATRICAL MANAGERS ARE MUCH PUZZLED BY THE PRESENT SHORTAGE OF LEADING LADIES
signed
inscribed with title below mount
pen and ink on board, 12 x 16 ¾ inches
Illustrated: *Daily Express*, 10 October 1927

The Ardent Swain and **'Why, that's the very girl I've been looking for!'**

Throughout 1927, there was intense intra-party debate in the Commons over equal franchise legislation and the enfranchisement of women. The Representation of the People Act of 1918 had given some women the vote, but discussions had begun to widen suffrage by giving women electoral equality with men by giving the vote to all women who paid rates to the local government on the same terms as men. Sometimes known as the Equal Suffrage Act, the bill was eventually introduced in March 1928, becoming law in July of the same year.

In the first of these two cartoons, produced as the discussions over women's enfranchisement developed, Strube portrays Baldwin firstly as the 'ardent swain', nervously courting the women of the Roaring Twenties, represented by the fashionable flapper. In the background, the parliamentary debates, in the form of Baldwin's mother, approaches. In the second, a much more confident Baldwin is shown as a theatrical manager, securing the 'leading lady' of equal suffrage whilst David Lloyd-George and Ramsay MacDonald, the leaders of the Liberal and Labour parties respectively, look on from outside.

92 'I 'EAR AS 'OW YOU'RE LEAVING US AFTER THE CORONATION, MRS STANLEY.''YES, BUT NOT ON THEIR ASKIN', MISS NEVILLE. I KNOWS WHEN THEY'VE GOT A GOOD SERVANT – IF THEY DON'T.'
signed and inscribed with title
pen and ink with crayon on board
13 ¼ x 19 inches
Illustrated: *Daily Express*, 17 February 1937

'I 'ear as 'ow you're leaving us after the coronation, Mrs Stanley' and **Mrs Stanley Leaves**

The domestic setting of this pair of cartoons was a recurring theme of Strube's cartoons during the National Government, with Baldwin as 'Mrs Stanley' the housemaid and his cabinet as the various other servants. In both cartoons, Pierre Laval, the former French Prime Minister who had resigned in disgrace following the Hoare-Laval pact, which had appeased the actions of Mussolini in Abyssinia, is portrayed as Baldwin's faithful house cat.

Published in the run-up to Baldwin's retirement as Prime Minister, both cartoons portray the tasks facing Baldwin in his final months and the imminent appointment of Neville Chamberlain as his replacement. Whilst the bubbling pots and pans suggest the workload Baldwin has been able to deal with, the broken crockery and eggs around Chamberlain suggest that Strube, a strong supporter of the Conservative party, is unsure of his ability to replace Baldwin.

93 MRS STANLEY LEAVES. '– AND REMEMBER, MISS NEVILLE, ALLUS GIVE 'EM GOOD, PLAIN, 'OLESOME, OLD-FASHIONED ENGLISH COOKIN', NONE O' THEM FOREIGN FAL-LALS – AND ABOVE ALL, KEEP 'EM GUESSIN!'
signed and inscribed with title
pen ink and crayon on board
14 ½ x 19 inches
Illustrated: *Daily Express*, 27 May 1937

In the second cartoon, published the day before Baldwin left office a number of other servants line up to see 'Mrs Stanley' off. These are (left to right) Sir Samuel Hoare, First Lord of the Admiralty following his resignation as Foreign Secretary, Sir John Simon, Home Secretary, and Sir Howard Kingsley-Wood, Minister for Health. The final figure is 'John Citizen', a bespectacled, patriotic 'everyman' creation of Strube who was a regular feature in his cartoons.

06

CARTOONISTS BETWEEN THE WARS

POY
(1874-1948)

GEORGE BELCHER
(1875-1947)

LAWSON WOOD
(1878-1957)

GEORGE WHITELAW
(1887-1957)

FOUGASSE
(1887-1965)

PONT
(1908-1940)

POY

Percy Hutton Fearon (1874-1948), known as 'Poy'

Having been trained in the United States, Percy Fearon injected a particular rigour into his political cartoons for English newspapers. A cast of recurring characters and familiar symbols are brought to life through his rapid, confident lines.

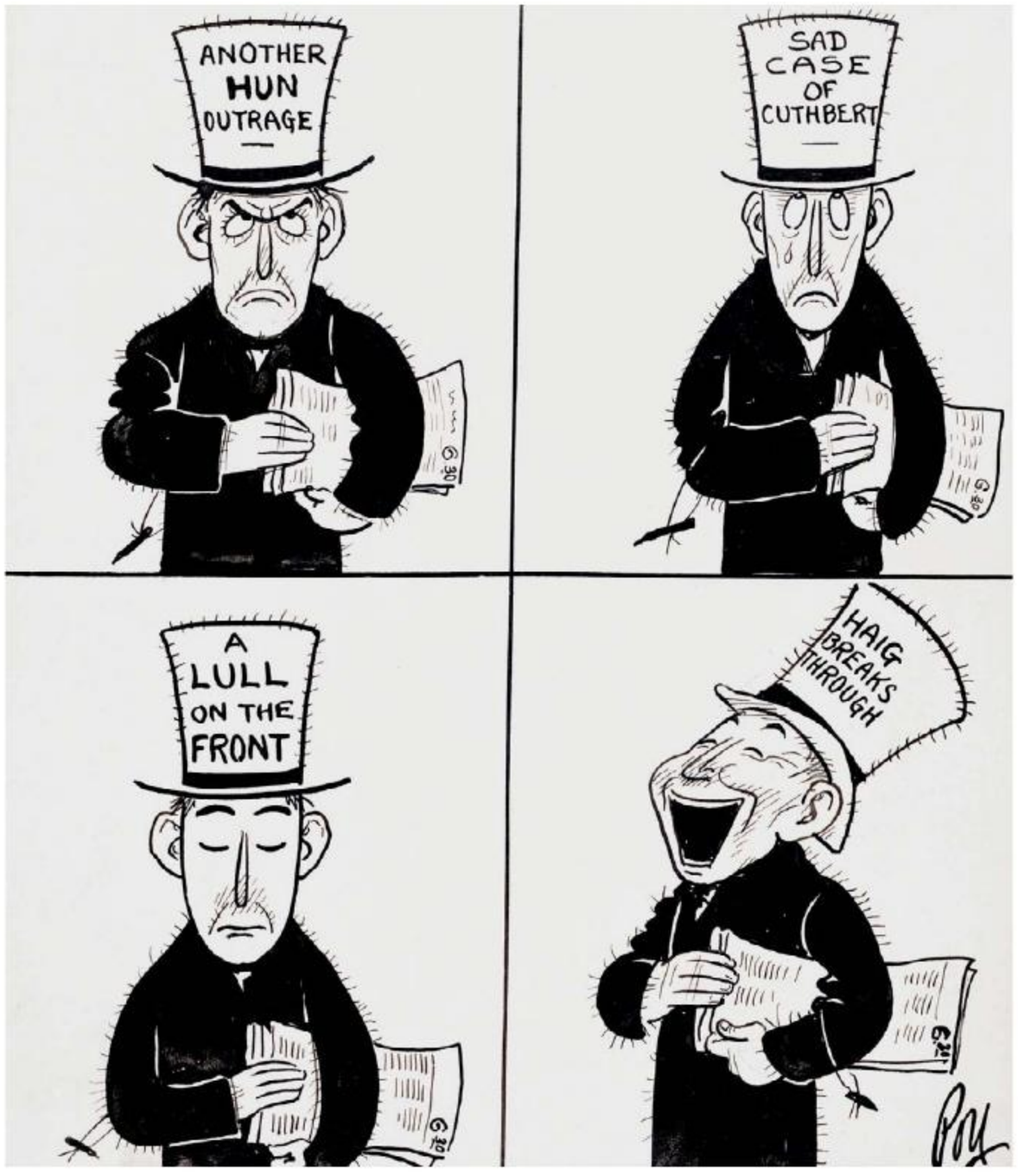
94 HUSHABYE BABY, ON THE TREE TOP
signed
inscribed with title and 'Wouldn't you think it would have wakened him long ago' below mount
pen and ink
10 ¾ x 8 ¾ inches
Illustrated: *Evening News*, 7 February 1916

For a biography of Poy, please refer to *The Illustrators*, 2009, page 66.

Further reading: Mark Bryant, 'Fearon, Percy Hutton [*pseud.* Poy] (1874-1948), H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 19, pages 210-212

His work is represented in the collections of the British Cartoon Archive, University of Kent (Canterbury).

The notes on Poy are written by Alexander Beetles.



95 WHEN CONTENTS BILLS ARE BANISHED

'WOULD NOT A WHITE HAT, A PIECE OF CRAYON, AND A SUITABLE FACIAL EXPRESSION BE A FAIRLY GOOD SUBSTITUTE?'

signed

pen and ink

10 ½ x 9 inches

Illustrated: *Daily Mail*, 6 March 1917

When Contents Bills are Banished

In a bid to save paper and aid the war effort, Contents Bills – the posters that accompanied newpaper sellers and detailed the contents of each day's edition – were discontinued in early 1916. As part of Poy's suggestions as an alterative, he references 'Cuthbert', the rabbit he created as a symbol of the conscientious objector. Cuthbert became such a popular image that the name entered the English dictionary describing 'a man who deliberately avoids military service'.

Hushabye Baby

Pre-war fears that advancements in aeronautics would bring with it a new form of warfare were confirmed with an aerial attack on France in August 1914. The first attacks on British towns came from the sea, with German crusiers bombarding the coastal towns of Scarborough and Hartlepool in mid-December 1914. Zeppelin raids began in January 1915 and slowly intensified throughout the year. The majority of air raids were highly ineffective, causing relatively minor damage and few casualties, serving only to cause anger and strengthen resolve. In an attempt to 'secure public safety', the government made efforts to keep exact information out of the newspapers, forbidding the publication of details of the routes taken by the aircraft or the locations of the fallen bombs. By the end of the year and into 1916, it had become clear in government debates over official responses to the raids that no-one had a clear idea of how best to serve the population. There was no consensus that warnings of impending raids should be issued, fearing that it would create panic and cause people to congregate to watch for Zeppelins. By the time of the publication of this cartoon, the public had become increasingly critical not only of this policy, but also of what was perceived to be inactivity with regards to retaliation.

96 DAYLIGHT SAVING

FATHER TIME CONTRIBUTES HIS BIT

signed

inscribed with title below mount

pen and ink

9 ¼ x 7 ¾ inches

Illustrated: *Evening News*, 20 May 1916, page 1

Daylight Saving

On 20 May 1916, the Summer Time Act came into effect, introducing daylight saving time to Britain for the first time. With Germany and Austria-Hungary being the first nations to implement the change, the British public were urged to put their clocks forward by one hour, thus aiding the war effort by extending the number of daylight hours during the week in which to work. When the act was passed, it became one of the few pieces of British legislation that carried no penalties or punishments for non-compliance.

97 'WINDING UP' A HUN CONCERN

signed

pen and ink with blue pencil, 11 x 9 inches

Illustrated: *Evening News*, 30 March 1917, page 1

'Winding Up' a Hun Concern

By the end of March 1917, it appeared to the British press that the Allied campaign in the Middle East was drawing to a conclusion. On 23 February, British forces had retaken the city of Kut, which had fallen to the Ottomans following the Siege of Kut (December 1915-April 1916) and on 11 March, following an advance that had begun in December of the previous year, British forces took the city of Baghdad. With the Allies seemingly close to victory in Mesopotamia, the First Battle of Gaza begun on 26 March, during the Egyptian Expeditionary Force's attempt to invade the south of Palestine. Late in the afternoon, the Allied forces appeared to be close to capturing the city, but concerns about the failing light and rumours of a large Ottoman reinforcement resulted in retreat. Despite this defeat, selective accounts on the battle from Allied commanders caused the British press to report it as a victory, leading to a belief that the 'Hun' concern in the Middle East was all but tied up.

98 M, E, DOUBLE S
HEADMASTER BULL: SO THAT'S THE WAY YOU SPELL IT, IS IT?
signed
inscribed with title below mount
pen and ink with blue pencil, 12 x 11 inches
Illustrated: *Daily Mail*, 28 June 1917, page 1

M, E, Double S

Following the fall of Baghdad to the Allies on 11 March 1917, the British government resolved to play the leading role in the administration of Mesopotamia, which would lead to the creation of the new Arab state of Iraq. However, the lack of a clear strategy and a misunderstanding of local legal code made this exceedingly difficult. The Indian government had been angered by their lack of involvement in Mesopotamia's administration, considering the British forces in the campaign had been largely made up of British Indian soldiers. The city of Basra would fall under direct British administration, while Baghdad would have a local ruler under British influence. The Iraqi legal code, established in Basra, was not to be extended to Baghdad, a decision that angered the Mesopotamian population. The British government had also underestimated the extent to which the Shia-dominated northern regions, such as Falluja, Najaf and Karbala had been virtually autonomous of Ottoman rule, erroneously assuming their submission. Furthermore, following victory in Baghdad, the Allies missed a series of opportunities to eliminate the remaining Ottoman forces in the region, allowing them to retreat and regroup. This indecision and inactivity allowed the conflict in Mesopotamia to continue until November 1918.

99 THE KAISER COMFORTED
'SO I'LL PACK UP ALL MY WORRIES IN MY OLD KIT-BAG AND SMILE, SMILE, SMILE!'
signed
pen and ink, 7 ¼ x 7 inches
Illustrated: *Daily Mail*, 27 July 1918

The Kaiser Comforted

In late July 1918, a series of strikes by munitions workers in Coventry, Birmingham and Leeds caused outrage in Britain, with some government officials even declaring the strikes as akin to treason. The strikes were a response to an embargo that had been placed on munitions companies against hiring more skilled labourers than was necessary to function. Not only did this result in a large number of job losses, but also in cut pay, and many skilled workers were denied the freedom to move to better jobs and better pay. Through a reference to the famous marching song first published in 1915, Poy portrays these strikes as a boost to Kaiser Wilhelm II at a time when Germany was otherwise facing severe problems. Food crises were intensifying across Europe, no more so than in Germany, where Allied blockades, diminishing levels of agricultural output and a dearth of foreign imports, had caused severe shortages. The Second Battle of the Marne, a major German offensive that had begun on 15 July on the Western Front was repelled, and a Allied counter-offensive – supported by the American forces that had entered the war in May 1918 – began. This counter-offensive, known as Foch's Pinchers after the French Commander-in-Chief of the Allied Armies, Ferdinand Foch, would mark the beginning of the end of the war, with the Armistice signed under 100 days later.

GEORGE BELCHER

George Frederick Arthur Belcher, RA (1875-1947)

George Belcher was best known for his elegant drawings, in chalk or charcoal, of gently humorous exchanges, often between working-class protagonists.

For a biography of George Belcher, please refer to *The Illustrators*, 2011, page 124.

His work is represented in numerous public collections, including the V&A; and Worthing Museum and Art Gallery.

Further reading: *An Exhibition of Comic Drawings by George Belcher RA 1875-1947*, London: Langton Gallery, 1986

100 GENTLEMAN (ENQUIRING ABOUT BUNGALOW): WHEN DO YOU EXPECT TO FINISH THIS?
WORKMAN: NOT YET AWHILE. WHY, THAT'S THE LAST THING WE DO
signed
charcoal
17 ¾ x 15 ¾ inches
Illustrated: *Punch*, 27 March 1929, page 345

101 FIRST SPINSTER (TO SECOND DITTO, DISCUSSING THEIR BROTHER'S IMPENDING MARRIAGE): AH, JEAN, A MARRIAGE IS NO LIKE A DEATH. THIS WILL BE JAMIE'S AIN DOING
signed
inscribed with title below mount
charcoal
12 ½ x 19 ½ inches
Illustrated: *Punch*, 26 December 1923, page 615

102 'I HOPE THAT YOU FELT THE INSPIRATION OF THE TATTOO AT WEMBLEY, JENKINS?'
'THAT I DID, SIR. FAIR MADE ME SWEAT WITH PRIDE.'
signed
inscribed with title below mount
charcoal
13 ½ x 13 inches
Illustrated: *Punch*, 7 October 1925, page 375

103 STOP-GAP CHARLADY (BRINGING IN CALLERS' CARDS): THREE OF A FAMILY, I RECKON, MUM. THERE'S THE SAME WRITIN' ON ALL THE TICKETS
signed
inscribed with title below mount
charcoal
12 ½ x 9 ½ inches
Illustrated: *Punch*, 16 January 1929, page 67

104 ‘WE OUGHT ALL TO BE VERY PROOD, MCTAVISH, OF BEING BORN IN SUCH A BONNIE COUNTRY, THOUGH AS A MATTER OF FACT MY WIFE HERE IS A SOUTHERN BUDDY’
‘EH, MON, I’M MARRIED ON A SOUTHERN BUDDY MASEL, BUT SHE’S PAIRFECTLY CLEAN AND RESPECTABLE’
signed
charcoal
15 ¼ x 14 inches
Illustrated: *Punch*, 6 June 1934, page 641

105 ‘I UNDERSTAND THEY HAVE SOME GAS MASKS AND THINGS ON VIEW HERE.’
‘OH YES, MADAM, I THINK YOU’LL PROBABLY FIND THEM IN THE SPORTS DEPARTMENT.’
signed
inscribed with title below mount
pen and ink
14 ¼ x 13 ¼ inches
Illustrated: *Punch*, 9 March 1938, page 277

LAWSON WOOD

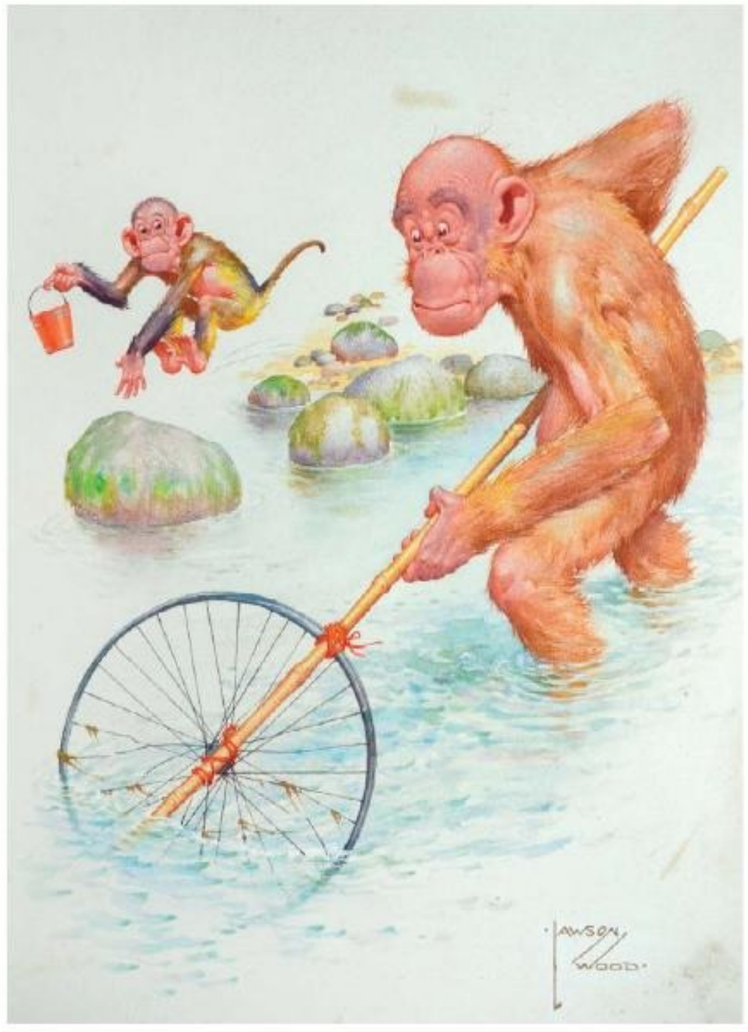
Clarence Lawson Wood, RI (1878-1957)

Lawson Wood was an accomplished cartoonist and poster designer. He gained great popularity with his humorous illustrations of animals, including dinosaurs and monkeys. The ginger ape, Gran'pop, proved a particular favourite on both sides of the Atlantic.

For a biography of Lawson Wood, please refer to *The Illustrators*, 2009, page 69.

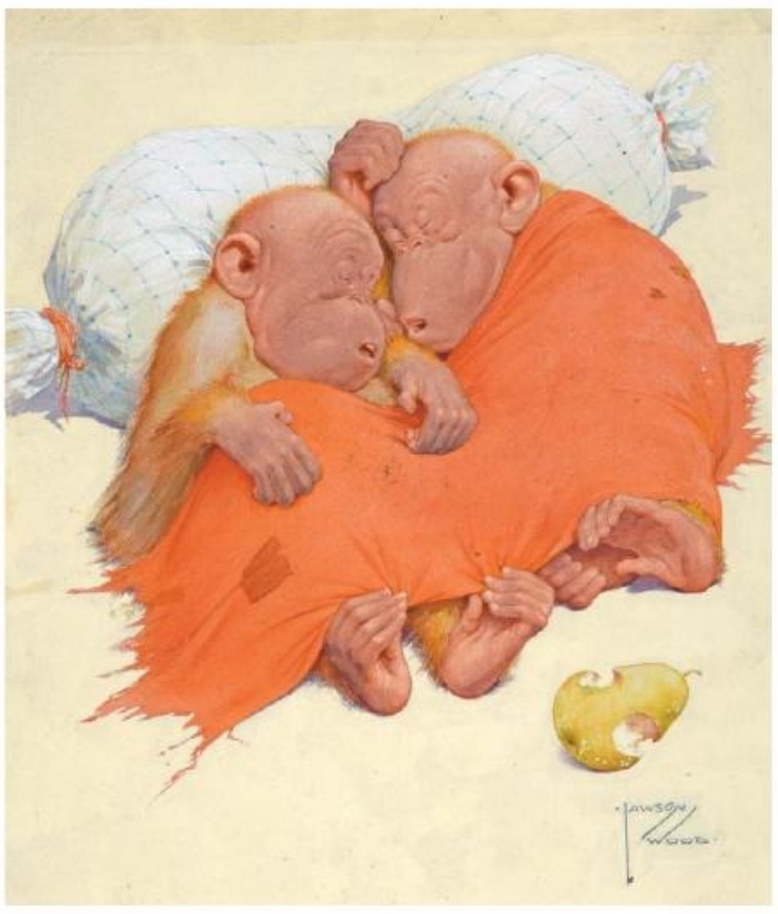
Further reading: Percy V Bradshaw, *The Art of the Illustrator: Lawson Wood*, London: Press Art School, [1918]; A E Johnson, *Lawson Wood*, London: A & C Black, 1910

106 A WISE MAN KNOWS WHEN TO QUIT
inscribed with title on reverse
watercolour
14 ½ x 13 ½ inches
Published as a postcard by Valentine & Sons, no 1123



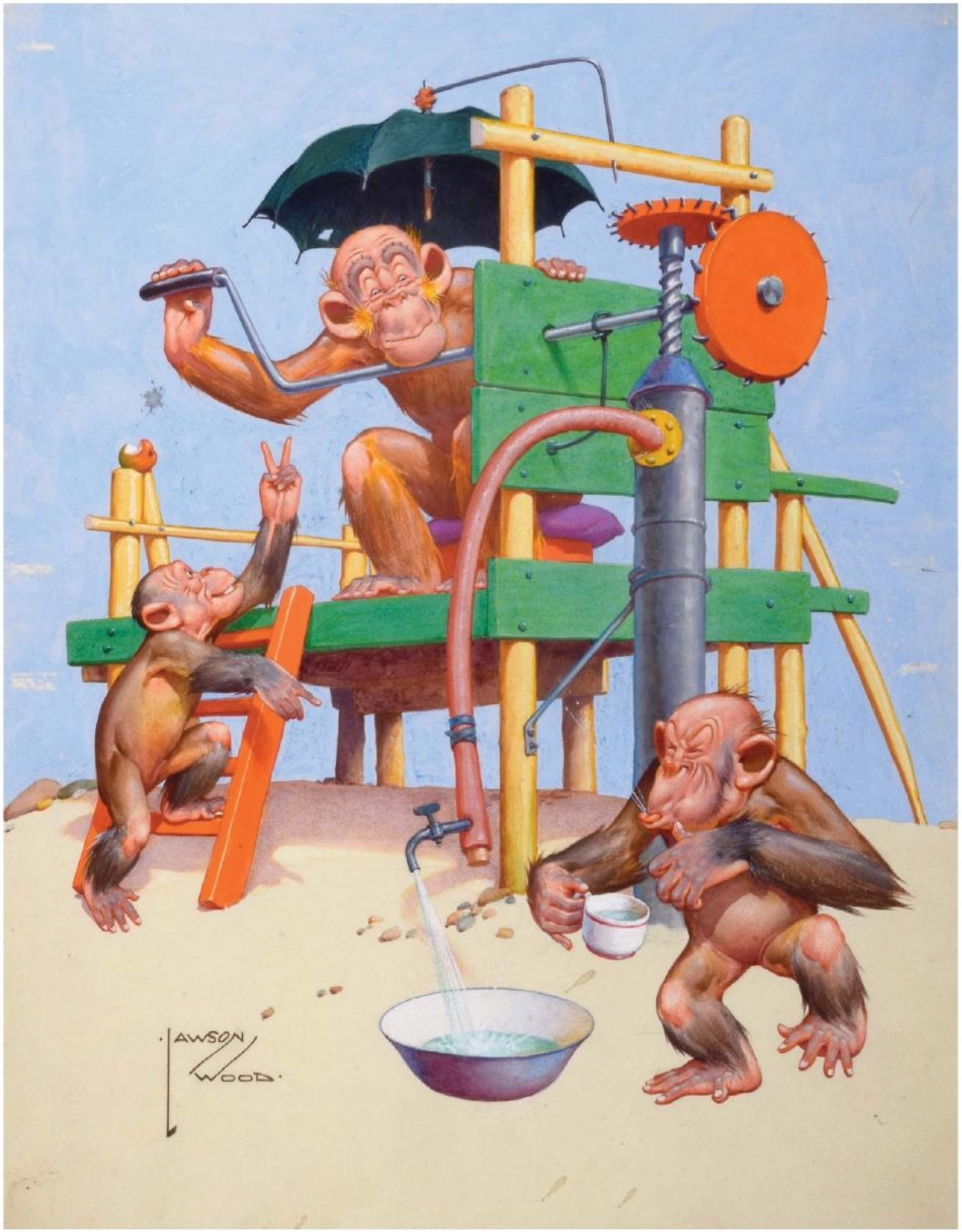
107 SEEMS A BAD YEAR FOR SHRIMPS
signed
inscribed with title on reverse
watercolour
14 ½ x 11 inches
Published as postcard no 3128 by Valentine & Sons,

108 OH YOU FLIRT!
signed
watercolour and bodycolour
17 x 13 inches

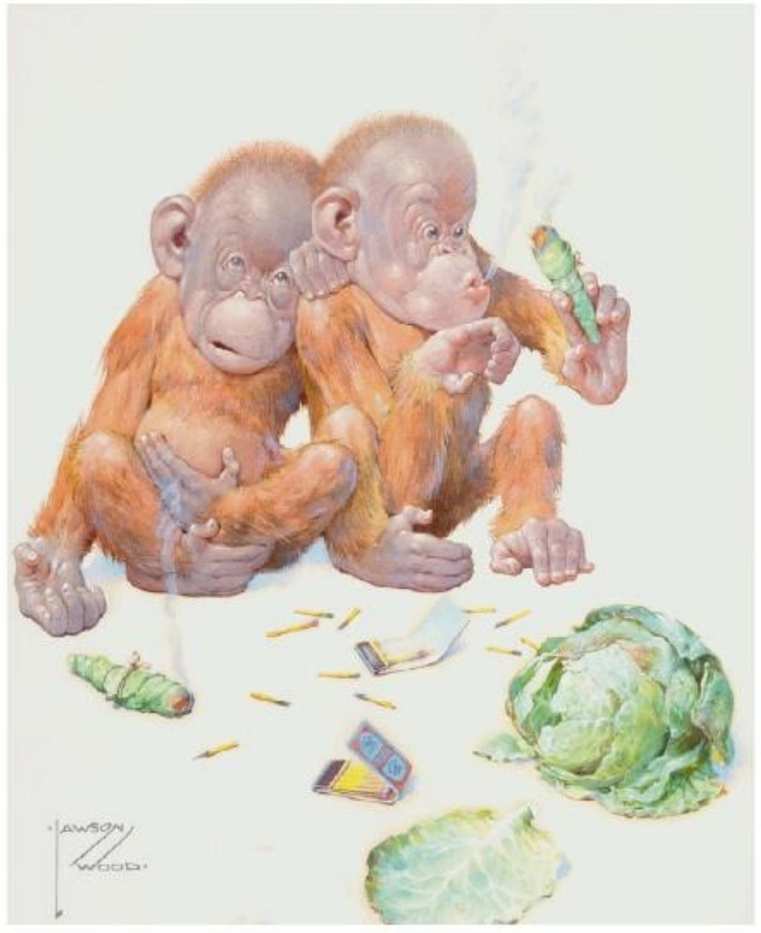


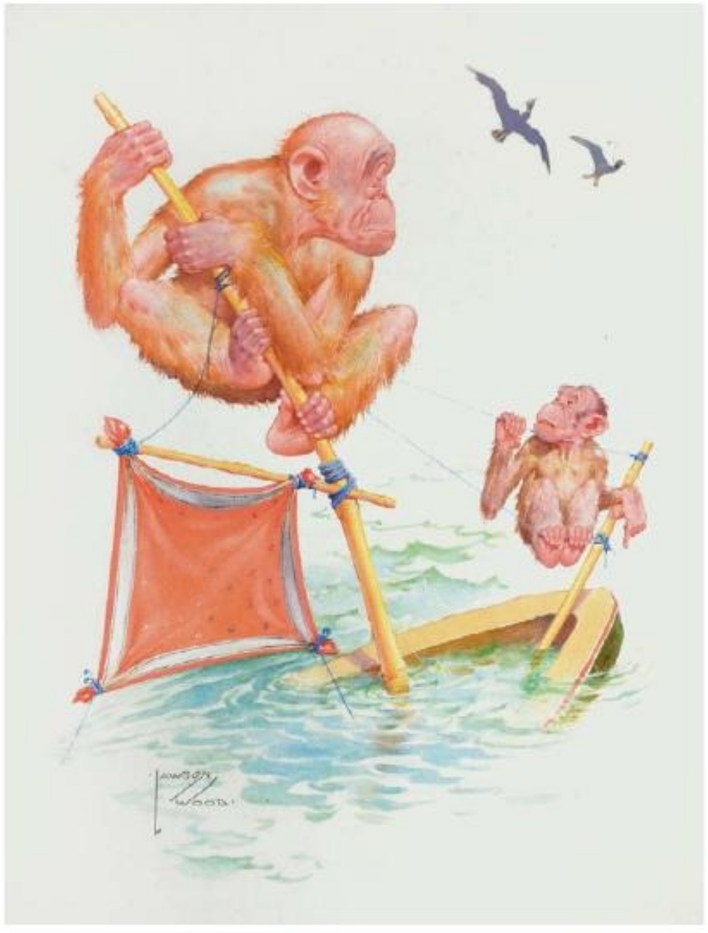
109 AN EYE TO A STRAIGHT DEAL
signed
watercolour and bodycolour
18 ½ x 13 ¼ inches

110 THE SLEEPY PAIR
signed
watercolour and bodycolour
14 ½ x 11 ¼ inches



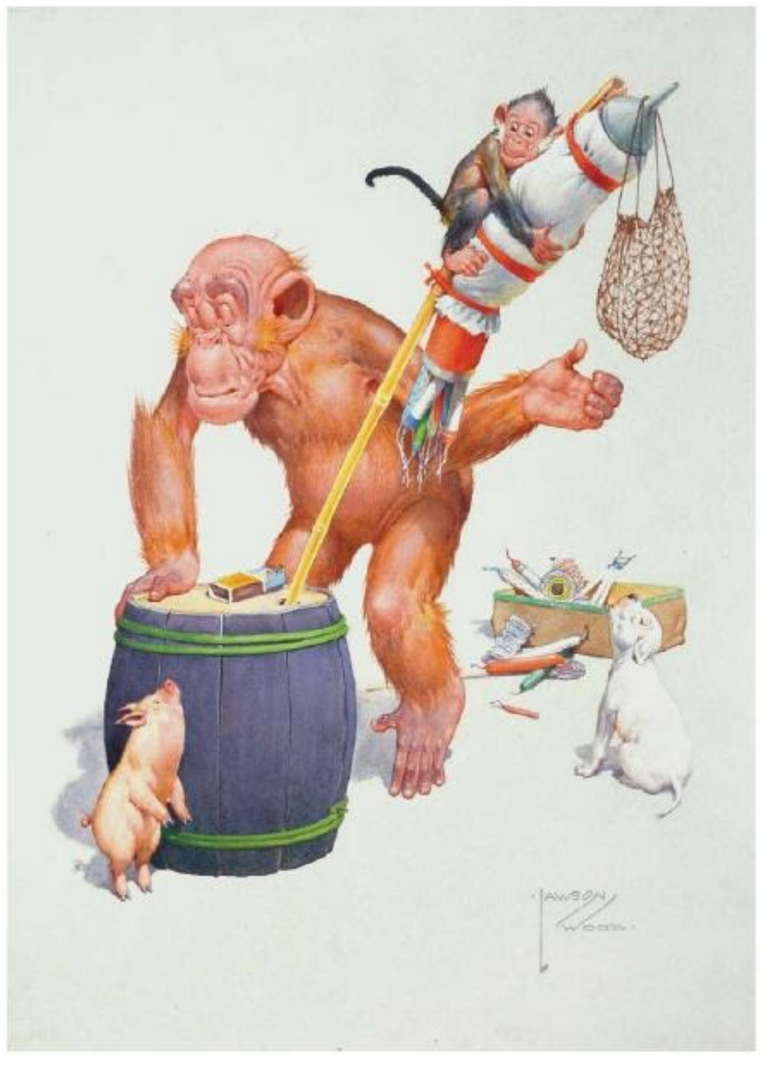
111 THE PUMP
signed
watercolour and bodycolour
14 ½ x 11 ¼ inches





112 FLOR DI CABBAGE
signed
inscribed with title on reverse
watercolour and bodycolour
14 ¼ x 11 ¾ inches
Published as a postcard by Valentine & Sons, and as an advertisement for the Minnesota Mining and Manufacturing Company in 1932

113 WHAT'S THE DEPTH OF THE OCEAN?
signed
inscribed with title on reverse
watercolour
15 x 12 inches
Published as a card for Arents cigarettes



114 'NOW,' SAID GRAN'POP, 'ALL STAND CLEAR, THIS ROCKET'S FOR THE STRATOSPHERE.'
signed
inscribed 'Another one for the Stratosphere' and book title on reverse
watercolour and bodycolour
15 x 11 inches
Published as a print in the United States on 3 December 1935
Illustrated: Lawson Wood, *Mischief Makers*, London: Birn Bros, 1946, [unpaginated]

115 THE YOUNG IDEA
'THERE'S ONE OVER THERE ON THE LEFT WITH FOUR CURRANTS!'
signed
inscribed with title on reverse
watercolour and bodycolour
14 x 10 inches

GEORGE WHITELAW

George Whitelaw (1887–1957)

Described by the critic Percy V Bradshaw as 'a first class draughtsman … with a splendid sense of character and unerring feeling for composition', George Whitelaw contributed greatly to the British satirical response to the Second World War, working alongside contemporaries such as H M Bateman, Cyril Bird (Fougasse) and Sir David Low.

George Whitelaw was born in Kirkintilloch, East Dumbartonshire, on 22 June 1887. His father, William Whitelaw, was the Medical Officer of Health for the district. In 1904, aged just 17, he joined the staff of the *Glasgow Evening News* as a cartoonist, a post he held whilst studying at the Glasgow School of Art under illustrator and Royal Academician Maurice Greiffenhagen. Whitelaw served in the Tank Corps during the First World War, before joining *Punch* following the Armistice. In 1938, he replaced Will Dyson as staff cartoonist at the *Daily Herald,* a position he held through the Second World War. He retired in 1949, being replaced at the *Herald* by Sir David Low. He died on 19 September 1957.

The biography of George Whitelaw is written by Alexander Beetles.

116 MY DEAR SIR, YOU CAN'T COMPARE A MERE ATTACK OF LUMBAGO WITH GOUT!
signed
inscribed with title below mount
pen and ink
10 ½ x 13 ½ inches
Illustrated: *Punch*, 8 April 1936, page 400

117 *THE* MRS JENKINS-SMYTHE!
signed
pen and ink
9 x 13 ½ inches
Illustrated: *Punch*, 29 April 1936, page 484

118 WHAT'S THE LOCAL RULE ABOUT CLOUDBURSTS?
signed
inscribed with title below mount
pen and ink
9 ¼ x 13 ½ inches
Illustrated: *Punch*, 15 July 1936, page 80

119 NOW MIND YER TEMPO, ALF!
signed
inscribed with title below mount
pen and ink
8 ½ x 12 inches
Illustrated: *Punch Almanack*, 2 November 1936, page 33

120 HAVEN'T YOU ANYTHING ELSE OF DICKENS?
signed
pen and ink
12 x 16 inches
Illustrated: *Punch*, 23 December 1936, page 704

121 AND WHAT DID YOU DO IN THE ICE AGE, GRANNIE?
signed
inscribed with title below mount
pen and ink, 9 ¾ x 13 inches
Illustrated: *Punch*, 13 July 1938, page 35

FOUGASSE

Cyril Kenneth Bird, CBE (1887-1965), known as 'Fougasse'

As cartoonist, art editor and editor, Cyril Bird transformed the style of *Punch*. His own contributions pared down human activity with such economy as to suggest the essence of modern life. This approach also had a significant influence on advertising, as in the emphasis on the elegant streamlining of Austin Reed's 'New Tailoring'.

For a biography of Fougasse, please refer to *The Illustrators*, 2009, page 77.

His work is represented in the collections of the London Transport Museum and the V&A.

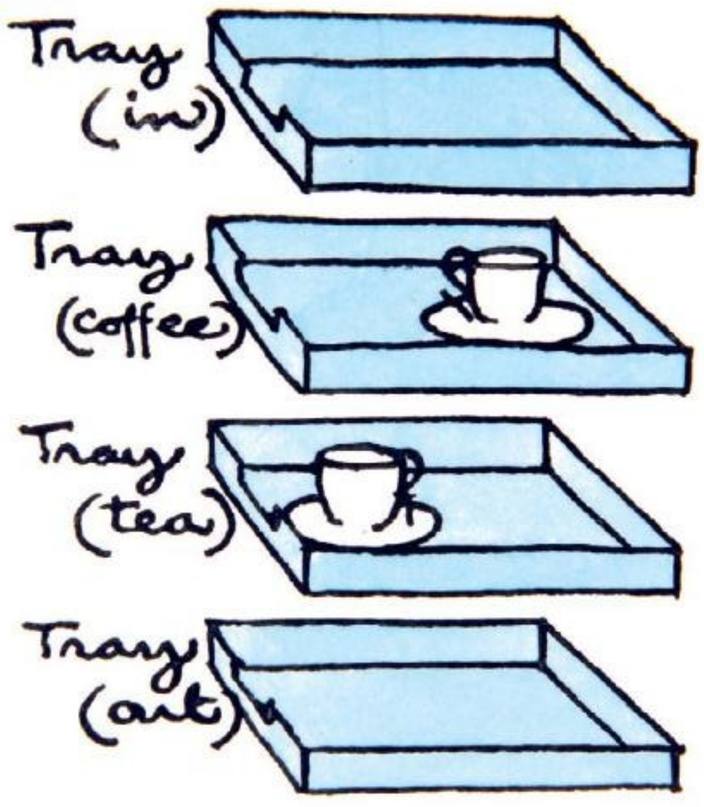
Further reading: Bevis Hillier (ed), *Fougasse*, London: Elm Tree Books, 1977; Peter Mellini, 'Bird, (Cyril) Kenneth [*pseud.* Fougasse] (1887-1965)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 5, pages 818-820

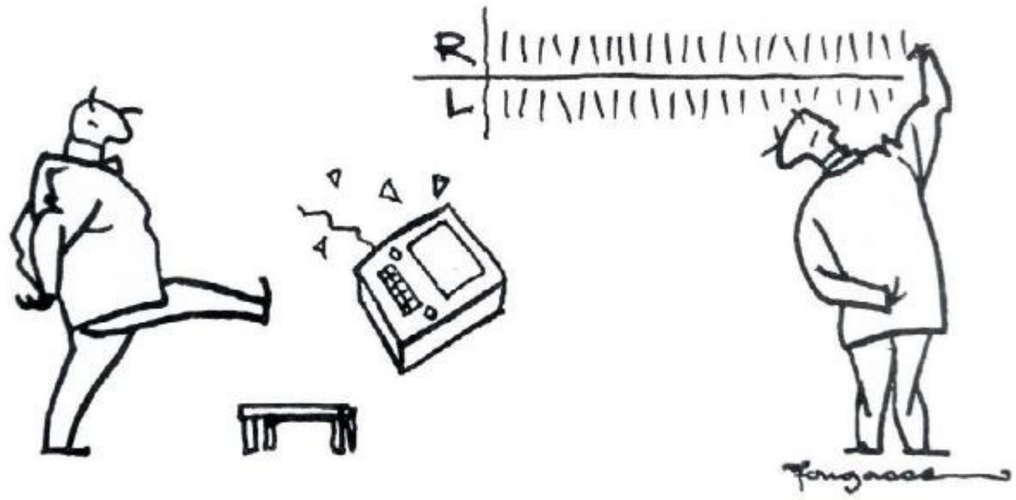
122 LEARNER
signed
pencil and crayon
3 ½ x 3 inches
Taken from an autograph book belonging to John F Taylor

All the following *Punch* images are accompanied by the editorial comment for which they were produced. They appeared together in the regular column 'Charivari'.

123 CIVIL SERVICE TRAYS
pen and ink with watercolour
3 x 2 ¼ inches
Illustrated: *Punch*, 20 January 1954, page 107

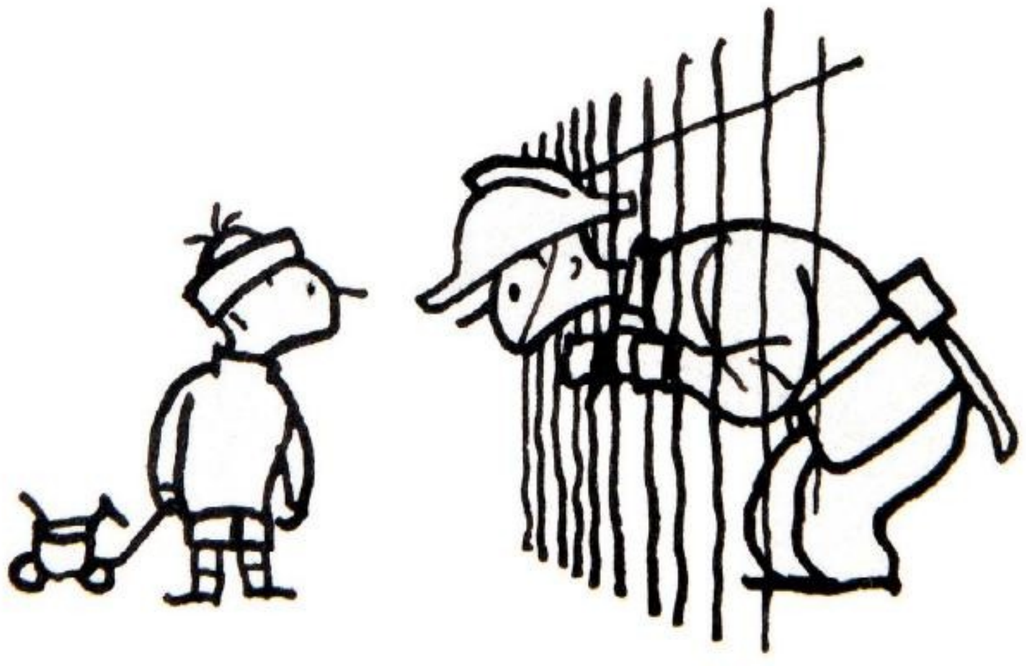
Civil Service Trays
'Under a recent ruling higher grade civil servants are to have in their offices a table (pedestal), table (drop leaf), table (side), chair (writing), chair (interviewing) and bookcase (enclosed). Regardless of expense (public).'





124 RIGHT-AND LEFT-HANDEDNESS
signed
pen and ink
2 ¾ x 5 ¾ inches
Illustrated: *Punch*, 23 September 1953, page 363

Right-and Left-Handedness
'A recent television programme on right and left-handedness asked viewers to find out which hand they used to carry a brimming glass, to wind wool, and so on. A good opportunity was missed for discovering the viewers' choice of hand for switching off.'



125 A RANK IMPOSITION
pen and ink
2 x 3 ¼ inches
Illustrated: *Punch*, 31 March 1954, page 393

A Rank Imposition
'Popular sympathy has been aroused, and rightly, for the fireman who refused to clean an officer's personal equipment, and was punished with an official caution and temporary suspension on half-pay. A man does not join the fire service to clean the personal equipment of officers, but to polish the engines and hoses, discharge the statutory numbers of wet and dry drills, release children whose heads are trapped in railings, detect escapes of gas, pump out flooded basements, raise jammed lifts with hand-winding gear, participate in the Lord Mayor's show and, if genuinely pushed by events, extinguish fires.'

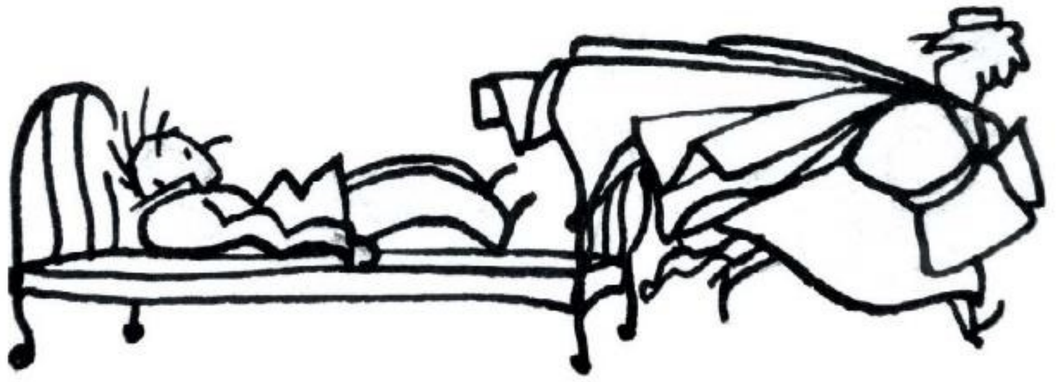
126 FORWARD WITH THE CRUSADERS
pen and ink
1 ¾ x 3 ¼ inches
Illustrated: *Punch*, 15 September 1954, page 330

Forward with the Crusaders
'Behind our great newspapers there are lively and flexible minds. how else could junior editions of several great dailies have come so successfully into being? Many students of the British press are now hopeful of another stride forward – the publication of senior editions.'

127 OKAY, GENERAL
pen and ink
1 ¾ x 3 ¼ inches
Illustrated: *Punch,* 2 February 1955, page 162

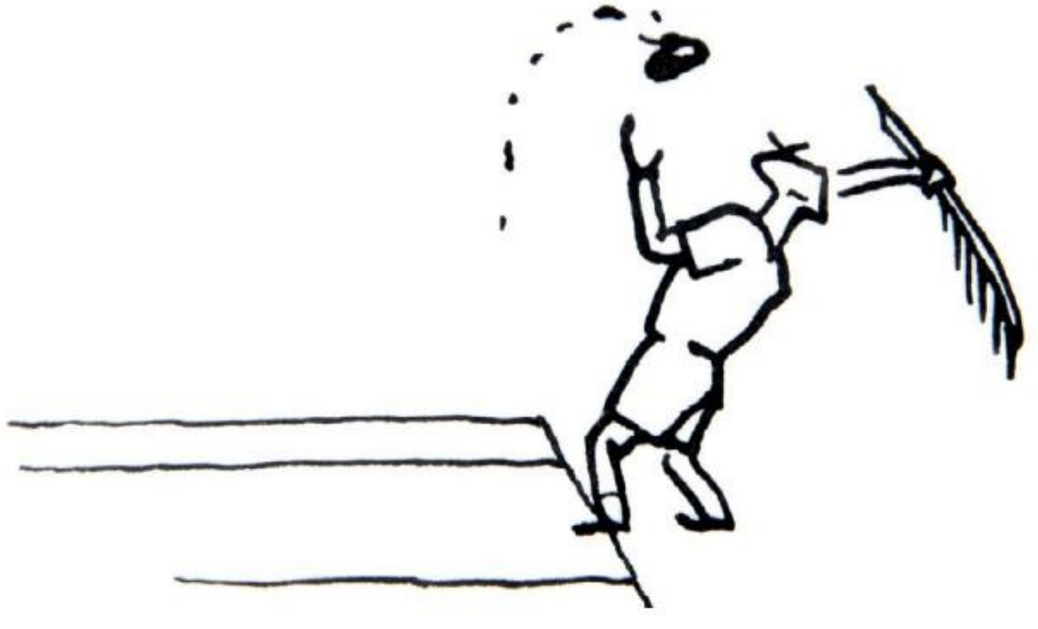
Okay, General
'Impressive displays were given recently at the passing-out parade of dogs attached to the US Army's 373rd armoured infantry battalion, and the commander of the platoon told reporters that some of the animals had "even been taught to salute". Critical film-goers among British servicemen hope that, when the time comes for a Hollywood War-dog epic, the star won't keep saluting with his hat off.'

128 NURSES NEXT
pen and ink
2 x 3 inches
Illustrated: *Punch,* 23 March 1955, page 359



Nurses Next
'No one will complain of the expression "serious problem" used by a spokesman of the Central Middlesex Hospital reporting the disappearance, during the past fifteen months, of "400 sheets, 191 blankets, 442 pillow cases, 503 towels and 28 pairs of pyjama trousers." It remains doubtful, however, whether the problem will be much relieved by an appeal, now to be addressed to new patients, in a letter beginning: "This hospital is yours. it belongs to all of us".'

129 NOW WATCH ME
pen and ink
2 x 3 ¼ inches
Illustrated: *Punch,* 29 June 1955, page 779



Now Watch Me
'Wimbledon players have been warned by the Lawn Tennis Association against writing for the press. There is still nothing, however, to stop the omniscient critics abandoning their sport pages for the Centre Court.'

130 ALWAYS AN ANGLE
pen and ink
1 ¾ x 3 ¼ inches
Illustrated: *Punch,* 26 December 1956, page 765

Always an Angle
'A good deal of publicity has attended the Birmingham company director who is overcoming present difficulties by going to work on a horse, but reports have not so far revealed how many times he has been stopped by men saying "ppst!" and asking if he is all right for hay.'

131 WOMEN DRIVERS
pen and ink
2 x 3 ¼ inches
Illustrated: *Punch*, 22 January 1958, page 137

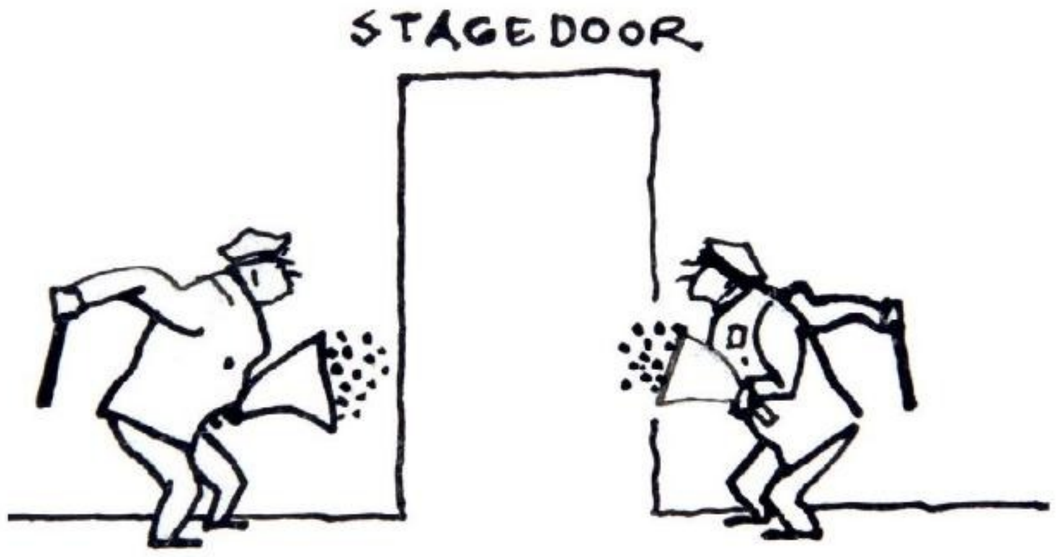
Women Drivers
'According to a survey by the Institute of Advanced Motorists, women over forty form the least efficient group of drivers. Women can't decide which of these charges to deny.'

132 HABITS OF WOLVES
pen and ink
1 ¾ x 3 inches
Illustrated: *Punch*, 14 May 1958, page 631

Habits of Wolves
'In Ontario twelve thousand pounds have been allocated to a study of the habits of wolves. Tape-recordings will of course be made of their characteristic whistles.'

133 ACCOLADE
pen and ink
2 x 3 ¼ inches
Illustrated: *Punch*, 26 October 1960, page 581

Accolade
'I am glad to see that it is still possible to think of new ways of honouring the greatest living Englishman. An American collector has been defrauded of some five hundred thousand dollars in a deal involving fake Winston Churchill canvases. This puts the master into the Vermeer class.'



134 SHOW GOES ON
pen and ink
2 x 3 ¼ inches
Illustrated: *Punch*, 6 September 1961, page 337

Show Goes On
'It was lucky for the management that the actor arrested by New York sheriffs (who had the decency to wait for his three enthusiastic curtain calls at the end) was playing in *Dear Charles* and not *Hamlet*. Even the most courteous cops watching in the wings could hardly have resisted such a cue as "this fell sergeant death is strict in his arrest".'

135 TWIST AND BUST
pen and ink
2 x 3 ¼ inches
Illustrated: *Punch*, 1 May 1963, page 615

Twist and Bust
'With Crockford's flourishing like the green bay tree, and the "blowers" blaring in numberless betting shops, and fruit machines clanging in every back room, and cries of "clickety-click" loud on the evening air, it seems odd that we should go to the fatigue of prosecuting six men for playing pontoon in a railway carriage in the small hours of the morning. The law has always been unaccountably severe on pontoon, probably because of its name. I have a feeling that the six desperate men of Clerkenwell would never have been charged if they had explained that they were playing vingt-et-un.'

PONT

Gavin Graham Laidler, ARIBA (1908-1940), known as 'Pont'

Following in the *Punch* tradition of George Du Maurier and Frank Reynolds, Graham 'Pont' Laidler excelled at satirising the British middle classes. Before his premature death at the age of just 32, Laidler had established a reputation as one of the finest cartoonists of the twentieth century with his acute observations of 'the British Character'.

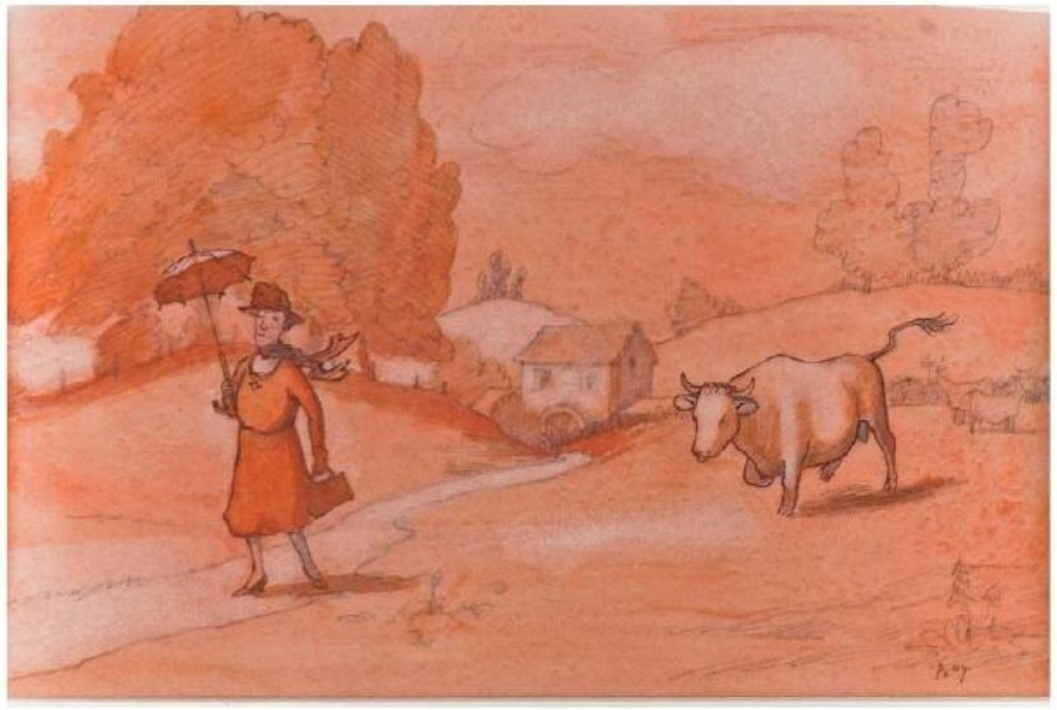
Graham Laidler was born in Newcastle-upon-Tyne on 4 July 1908, the only son of George Laidler, proprietor of a distinguished firm of painters and decorators. He was educated at the Newcastle upon Tyne Preparatory School and later at Trinity College, Glenalmond, Perth. When Laidler was 13, the death of his father prompted the family to move south and settle in the village of Jordans, Buckinghamshire. He started drawing cartoons when still a schoolboy and was determined to earn his living in that way. But in 1926, as a result of family pressure, he enrolled at the Architectural Association in London, later becoming an associate of the Royal Institute of British Architects.

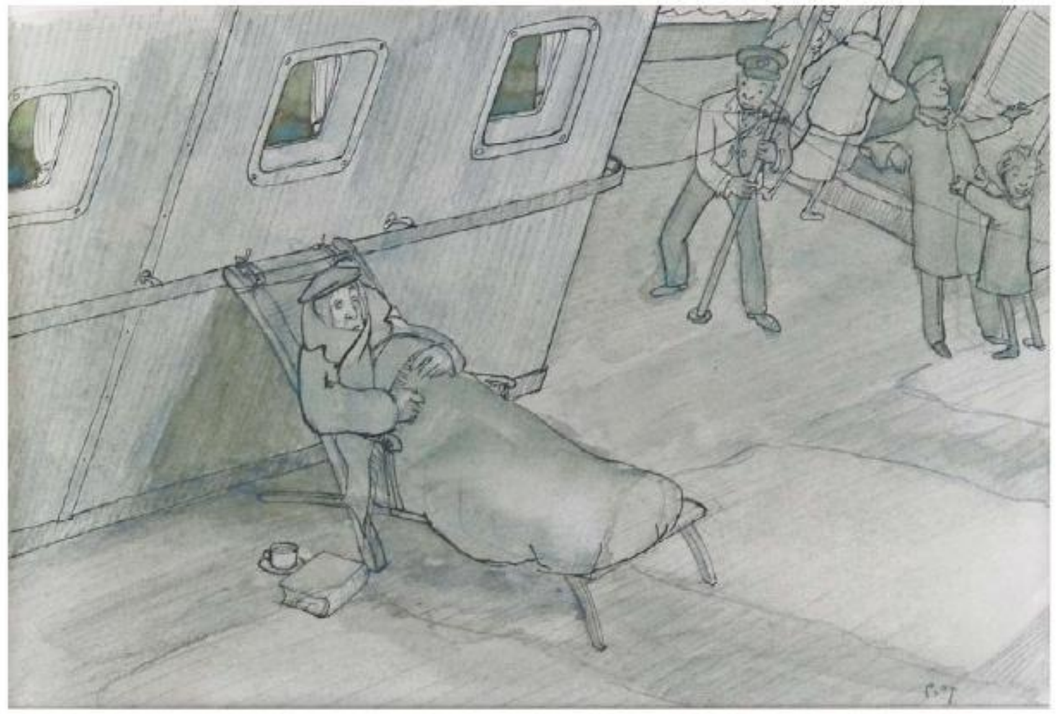
Towards the end of his architectural studies, Laidler was diagnosed as suffering from tuberculosis. After a major operation in 1932, having been advised to give up office work and spend his winters abroad, he was unable to pursue an architectural career, and instead developed his talent for cartooning. As a student in 1930, he had already begun to draw 'The Twiff Family', a regular strip for *Women's Pictorial*, and in 1931 and 1932, he also produced illustrated Christmas catalogues for the wine merchants W Glendinning & Sons. In August 1932 he fulfilled his ambition to have a cartoon accepted by *Punch*.

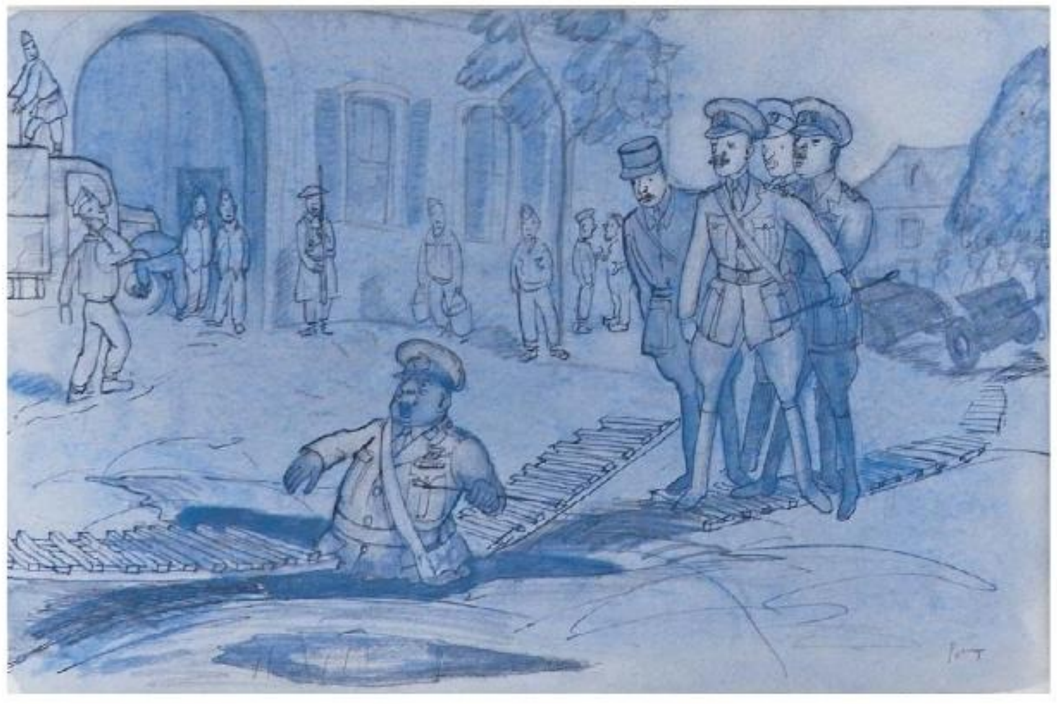
Over the following eight years, Laidler published 450 cartoons in *Punch* under the pseudonym of 'Pont'. (This derived from a family joke concerning 'Pontifex Maximus'.) When *Night & Day* tried to lure him away, *Punch* editor E V Knox acknowledged his talent by signing him up for a unique exclusive contract, an almost unprecedented offer at the time. His most successful series, 'The British Character', was published in the book, *The British Character Studied and Revealed* (1938). Following the outbreak of the Second World War, Laidler's observations on the national response to the phoney war and the threat of invasion were published in *The British Carry On* (1940). Despite his brief career, he left an important body of work which shows him to have been one of the most subtle of *Punch*'s wits. Pont himself insisted that 'I have no sense of humour. I try very hard to draw people as they are.' He died from poliomyelitis at Hillingdon County Hospital, Uxbridge on 23 November 1940.

The biography of Pont is written by Alexander Beetles.

136 THE BRITISH CHARACTER
A TENDENCY TO PUT THINGS AWAY SAFELY
pen and ink on board
signed
inscribed with title and 'Lose everything at the last minute'
crossed through below mount
8 x 10 inches
Illustrated: *Punch*, 23 June 1937, page 680; Pont, *The British Character. Studied and Revealed,* London: Collins, 1938, 'Social Sense', page 61







137 PICTURES IN COLOUR
signed
pen ink and watercolour with pencil
Four panels each measuring 6 x 9 ½ inches

07

BYAM SHAW

BYAM SHAW

John Liston Byam Shaw, RI ROI ARWS (1872-1919)

Byam Shaw was an astonishingly versatile artist of the late Victorian and Edwardian eras. Influenced by the Pre-Raphaelites, he worked variously as a painter, illustrator and cartoonist, and as a designer of stained glass, sets and costumes for the theatre, and even a tapestry for Morris & Co. Equipped with a strong sense of design and a bright palette, he was equally well suited to work in black and white and in colour. Enthusiastic and good-humoured, he was also able to communicate his many skills to others, becoming an influential teacher, and opening a school that long bore his name.

Byam Shaw was born in 'Ferndale', a large house in Madras, India, on 13 November 1872. He was the third child and younger son of John Shaw, the Registrar of the High Court of Madras, and Sophia Alicia Byam Gunthorpe, second daughter of Captain John Houlton Gunthorpe of the Madras Horse Artillery. In 1878, he returned to England with his parents, his father practising as a solicitor. After a year in Bath, he lived at 103 Holland Road, Kensington, London, where he received a private education, including lessons in drawing from the painter and lithographer, John Alfred Vintner. His parents encouraged him in his drive to become an artist.

On the death of his father in 1887, Shaw followed the advice of Sir John Everett Millais and studied art at St John's Wood School of Art (1887-90), under its Principals, Abelardo Alvarez Calderón and Bernard Evans Ward, and also Thomas Edward Gaunt. It was there that he met his friends and fellow artists, Lewis Baumer, Rex Vicat Cole, Gerald Metcalfe and Evelyn Pyke-Nott, the last his future wife.

Shaw then went on – with Baumer, Metcalfe and Pyke-Nott – to the Royal Academy Schools (1890-94). While there, he won the Armitage Prize in 1892 (for his painting, *The Judgement of Solomon*) and, in 1893, both the Academy Schools' water-colour competition and two prizes at the Gilbert-Garret Competition for Sketching Clubs. Like Baumer and Metcalfe, he also contributed some humorous drawings to *Comic Cuts* and *Illustrated Bits*, and would continue to publish cartoons throughout his career.

From 1893, Shaw and Metcalfe shared Whistler's former studio at 95 Cheyne Walk, Chelsea. In that year, he began to show paintings at the Royal Academy, the first being based on poems by Dante Gabriel Rossetti. The influence of both the Pre-Raphaelites and the illustrators of the 1860s helped him to define his strong feeling for narrative, and he developed a career as a painter of literary, historical and allegorical subjects, as well as portraits.

In 1897, Shaw took on his own, larger studio at 263 Warwick Road, which had once belonged to the grandfather of Rex Vicat Cole. He exhibited widely and held five solo shows with his dealer, Dowdeswell and Dowdeswell, between 1899 and 1908. He was elected to the membership of the Royal Institute of Painters in Water Colours (1898) and the Royal Institute of Painters in Oils (1899), and later as an associate of the Royal Society of Painters in Water-Colours (1913). Among the closest of his colleagues was the late Pre-Raphaelite painter, Eleanor Fortescue-Brickdale, whom he had met at the Royal Academy Schools, and who, like him, exhibited watercolours at Dowdeswell's.

Shaw's sensitivity to literature opened his way to work as an illustrator of such classics as *Poems by Robert Browning* (1897), and such contemporary historical novels as H Rider Haggard's

Pearl Maiden (1902). Later books included *The Garden of Kama, and other Love Lyrics* (1914), by his distant cousin, Adela Florence Nicolson (1865-1904), writing under the name, Laurence Hope.

In 1899, Shaw married Evelyn Pyke-Nott (1870-1959), who had become a miniature painter and teacher. They would have five children, including James Byam Shaw (1903-1992), art historian and dealer, and Glen Byam Shaw (1904-1986), actor and director. The family lived in Addison Road, Holland Park, first at no 28, and from 1905 at no 62.

Though continuing to exhibit regularly, and gain such prestigious commissions as that for a panel for the Palace of Westminster, in 1908, Shaw found it necessary to supplement his income with teaching. So, in 1904, he joined Rex Vicat Cole on the staff of the Ladies' Department of King's College, London, at 13 Kensington Square. However, necessity developed into a vocation when, in 1910, he and his close friend founded the Byam Shaw and Vicat Cole School of Art at 70 Campden Street, Kensington, which offered a traditional grounding. (It was renamed the Byam Shaw School of Art on Cole's retirement in 1926.) His last major painting was the Act Drop for the London Coliseum in 1914.

On the outbreak of the First World War, Shaw joined the United Arts Rifles, later transferring to the Special Constabulary; he published drawings of the war in the press and painted *The Flag*, a panel for the Canadian War Memorial. Following a collapse, he died at the Hospital of St John and St Elizabeth, 40 Grove End Road, St John's Wood, on 26 January 1919, at the age of 46.

His work is represented in numerous public collections, including the Folger Shakespeare Library (Washington DC).

Further reading: Tim Barringer, 'Shaw, (John) Byam Liston (1872-1919)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 50, pages 71-73; Rex Vicat Cole, *The Art and Life of Byam Shaw*, London: Service & Co, 1932; Gerald Taylor, *Byam Shaw. A selection of paintings and book illustrations*, Oxford: Ashmolean Museum, 1986; Gerald Taylor, 'Shaw, Byam (1): (John) Byam (Liston) Shaw (*b* Madras, 13 Nov 1872; *d* London, 26 Jan 1919)', Jane Turner (ed), *The Dictionary of Art*, London: Macmillan, 1996, vol 28, page 559

Pearl-Maiden

Sir Henry Rider Haggard (1856-1925) is best remembered for his fantasy adventure novels set in Africa, notably *King Solomon's Mines* (1885) and *She* (1887). In contrast, *Pearl-Maiden* (1903) attempts a more considered historical narrative, and was written in the wake of a series of popular romances about early Christians in the Roman Empire, most notably Lew Wallace's *Ben-Hur: A Tale of the Christ* (1880) and Henry Sienkiewicz's *Quo Vadis: A Narrative of the Time of Nero* (1895).

Pearl-Maiden was one of three works that Rider Haggard wrote as the result of his first trip to the Holy Land, made in spring 1900. The others are a travelogue, *A Winter Pilgrimage* (1901), and a novel of the Crusades, entitled *The Brethren* (1904). He began work on *Pearl-Maiden* in late summer 1900 and, having secured serial rights in *The Graphic* in the November, finished it early in 1901. It is probably at this point that Byam Shaw was commissioned to provide the illustrations, the first of which is dated 1901 [138]. Serialisation, with one illustration to each of 26 parts, took place in *The Graphic* between 5 July-27 December 1902, with the full novel, accompanied by 16 of the illustrations, being published by Longmans in 1903.

The novel and its illustrations together provide a fascinating reconstruction of the Roman Empire of the first century AD. Haggard's text brings the period to life through the conjunction of three groups of people – Christians, Jews and Romans – which he embodies in the main characters: Miriam, Caleb and Marcus. Particularly intriguing is his inclusion of the Essenes, the ascetic Judaic sect of which Miriam's uncle is a member, for they gained fame in the modern age only from 1946, with the discovery of the Dead Sea Scrolls, which are commonly believed to comprise the Essenes' library. His sympathetic portrayal of this sect contrasts with his description of the more violent Judaic groups such as the Zealots and complicates views of him as anti-semitic.

The illustrations of Byam Shaw suggest that he drew on a wide range of source material, and he may have spent time researching settings and costumes in order to establish archaeological accuracy. Nevertheless, the results reveal the influence of both the Pre-Raphaelites – notably John Everett Millais's edition of *The Parables of Our Lord* (1863) – and such Victorian Classicists as Sir Lawrence Alma-Tadema. In turn, he is likely to have influenced his contemporaries, for the square format and striking minimalism of some of the images seem to be reflected in William Heath Robinson's illustrations to *A Song of the English* (1909) by Rudyard Kipling, an author as iconically imperialist as Rider Haggard. Perhaps most important of all is Shaw's ability to convey the drama of Haggard's narrative, a skill that he had honed in his recent work on *The Chiswick Shakespeare* (1899-1902).

Haggard was surely pleased with the results of Shaw's efforts, as they collaborated again on the story, 'Magepa the Buck', which appeared in *Princess Mary's Gift Book* (1914).

A Tale of the Fall of Jerusalem: A Synopsis of *Pearl-Maiden*

Having converted from Judaism to Christianity, Anna escapes capture by Romans in Caesarea, in the land of Judaea, and then dies giving birth to her daughter, Miriam, in a ship off the coast. The 'Pearl-Maiden' of the novel's title, Miriam receives protection from her Libyan nursemaid, Nehushta, and is taken to live with her uncle, Ithiel, who is one of the Essenes, an ascetic Judaic sect, living on the shore of the Dead Sea. As she grows, she develops a number of talents, especially as an artist, and becomes a great favourite of the community. She also attracts the attention of both Caleb, the son of a Jewish Zealot, and Marcus, a Roman captain, and they become rivals for her hand [142]. Though attracted to the latter, she will not consider marrying him unless he converts to Christianity [143].

First Caleb and then Marcus visit Miriam's grandfather, Benoni, in Tyre [144], on matters of their own, and so alert him to her existence and position. He seeks her out among the Essenes and, as she cannot stay with the community into adulthood, she agrees to return to live with him, despite the fact that he is unsympathetic to her Christian faith [145]. While in Tyre, she receives a letter from Marcus, accompanied by a ring and a necklace. It is the pearls of the latter that will give rise to her sobriquet. Marcus has returned to Rome, where he astonishes the Emperor Nero with sculptures by Miriam, including a highly mimetic bust of Marcus himself, which is set up as an object of veneration [146].

During the following years, political and racial factions tear apart the countries of the eastern Mediterranean. Syrians attack the Jewish population of Tyre, and Benoni, Miriam and Nehushta are rescued only at the last minute by forces led by Caleb. They flee to Jerusalem, which is in Jewish hands, and are allowed to enter when Benoni demands that he be led to the high priest, Mathias, who is his cousin. The city proves to be as fraught with factionalism as the surrounding lands and, when violence erupts, Miriam and Nehushta are split from Benoni and Caleb. However, they are sheltered by the Essenes, who have hidden in caves that are low in the city walls.

Four months later, Roman forces attack and enter Jerusalem. During the ensuing fighting, Marcus, who is among their number, is wounded by Caleb. Miriam manages to bring him into the safety of the Essenes but, in so doing, is herself captured by the Jews. As a result, she is brought before the Sanhedrim [150] and, condemned as a traitor, is sentenced to be bound to a column high on the Gate of Nicanor [151]. From that position she watches the suicide of her grandfather and the Roman defeat of the Jews (the famous fall of Jerusalem of AD 70) [152]. She is then captured by the Roman commander, Titus Caesar, elder son of the Emperor Vespasian – who ensures that she is cared for, but intends that she adorn his triumphal entry into Rome. She is placed in the charge of Marcus's friend, Gallus, and it is his men who call her 'Pearl-Maiden'. Independently of each other, Caleb and Marcus (the latter with Nehushta) attempt to follow her.

In Rome, Miriam remains in the custody of Gallus and his wife, Julia, who has converted to Christianity in his absence. Her reputation as a beauty has gone before her, and has particularly intrigued Domitian, the younger son of the emperor. When Titus arrives in the city, she is brought before all three Caesars [155], and Domitian decides that, following the triumph, he will buy her. Marcus, Nehushta and Caleb arrive in time to see the triumph [156] and then to bid for Miriam when she is sold as a slave. Caleb attends the sale in the guise of an Alexandrian merchant named Demetrius, while Nehushta appears on behalf of Marcus, and outbids Domitian's chamberlain, Saturius. Miriam and Nehushta then go into hiding among a group of Christians, led by bishop Cyril, and Miriam works as a manufacturer of oil lamps [160].

Angered at his failure, Domitian determines to revenge himself on Miriam's buyer, even at the expense of losing Miriam herself. As Caleb has discovered that Marcus is that buyer, he reveals the fact to Domitian, on condition that he receives both a pardon and possession of Miriam, should he discover her. Until that point, Marcus was deemed to be dead or disgraced and, on appearing before Domitian, demands to be tried according to his rank [161]. He is sent to prison.

Caleb's anger subsides by the time that he finds Miriam [162] and, once facing her, he offers to help Marcus escape so that he can join Miriam in safety; for Gallus has hatched a plan to take Miriam, Nehushta and his wife, Julia, to Tyre on a ship called the Luna. However, it is bishop Cyril who visits Marcus in prison and, having told him that the Luna has sunk, receives him into the Christian church. On Titus's orders, Marcus is released and returns with Cyril to his house. There they discover the body of Caleb, and then receive a posthumous letter from him explaining that he has sacrificed himself in the stead of Marcus, as the victim of a plot by Domitian. Marcus and Cyril leave Rome for Alexandria, where they find that the Luna and all its passengers have actually survived. Marcus and Miriam are reunited and marry [163].

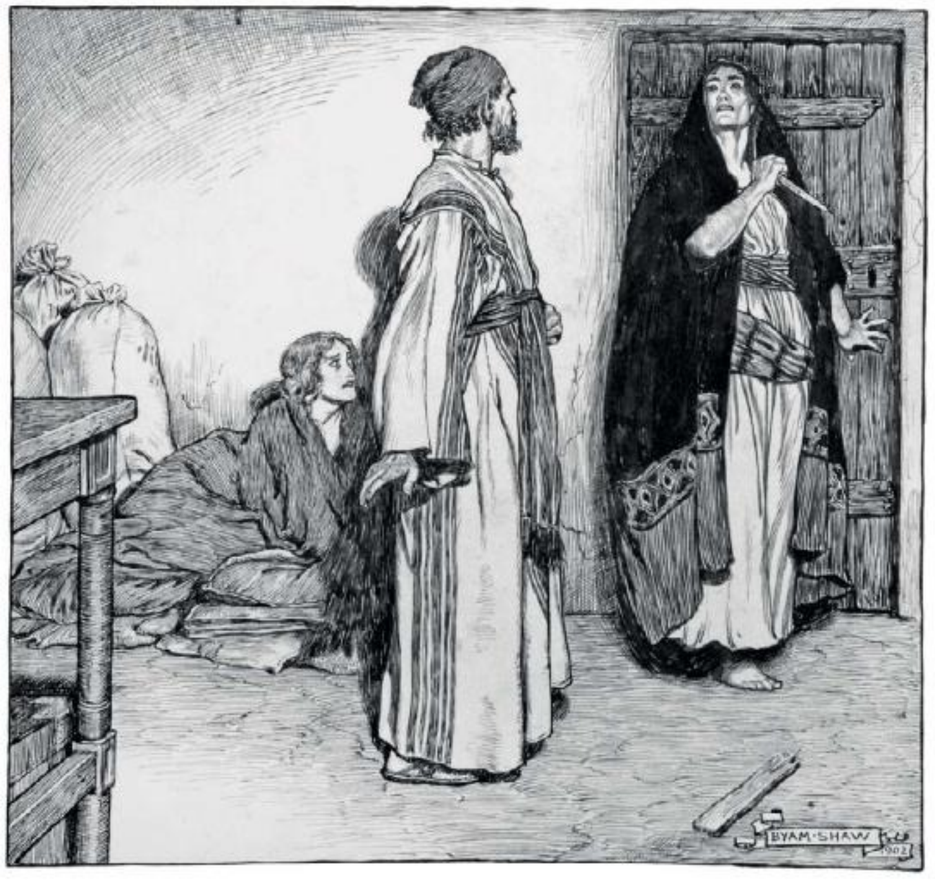
All the following images were published in *The Graphic* to accompany the original serialisation of *Pearl-Maiden* between July and December 1902, while a selection also appeared in the volume publication in 1903. Those that appeared in both periodical and volume, are given their short, volume titles, while the others have been given the periodical captions.

Nos **138-163** were all published in *The Graphic*, 1902, 'Pearl Maiden' by H Rider Haggard, and some were also published in H Rider Haggard, *Pearl-Maiden. A Tale of Jerusalem*, London: Longmans, Green, and Co, 1903.

138 ANNA RAISED HER STAFF AND POINTED WITH IT TO THE GOLDEN CANOPY
signed and dated 1901
pen and ink, 10 ½ x 12 inches
Illustrated: 5 July 1902, page 9; Longmans, 1903, frontispiece [cropped]

139 DRAW YOUR KNIFE AND WE WILL SEE WHICH IS THE BETTER, MAN OR WOMAN
signed and dated 1902
pen and ink, 10 x 10 ¾ inches
Illustrated: 12 July 1902, page 45; Longmans, 1903, facing page 33

140 HE BENT DOWN AND KISSED THE CHILD
signed and dated 1902
pen and ink, 10 ¼ x 11 ½ inches
Illustrated: 19 July 1902, page 77; Longmans, 1903, facing page 57

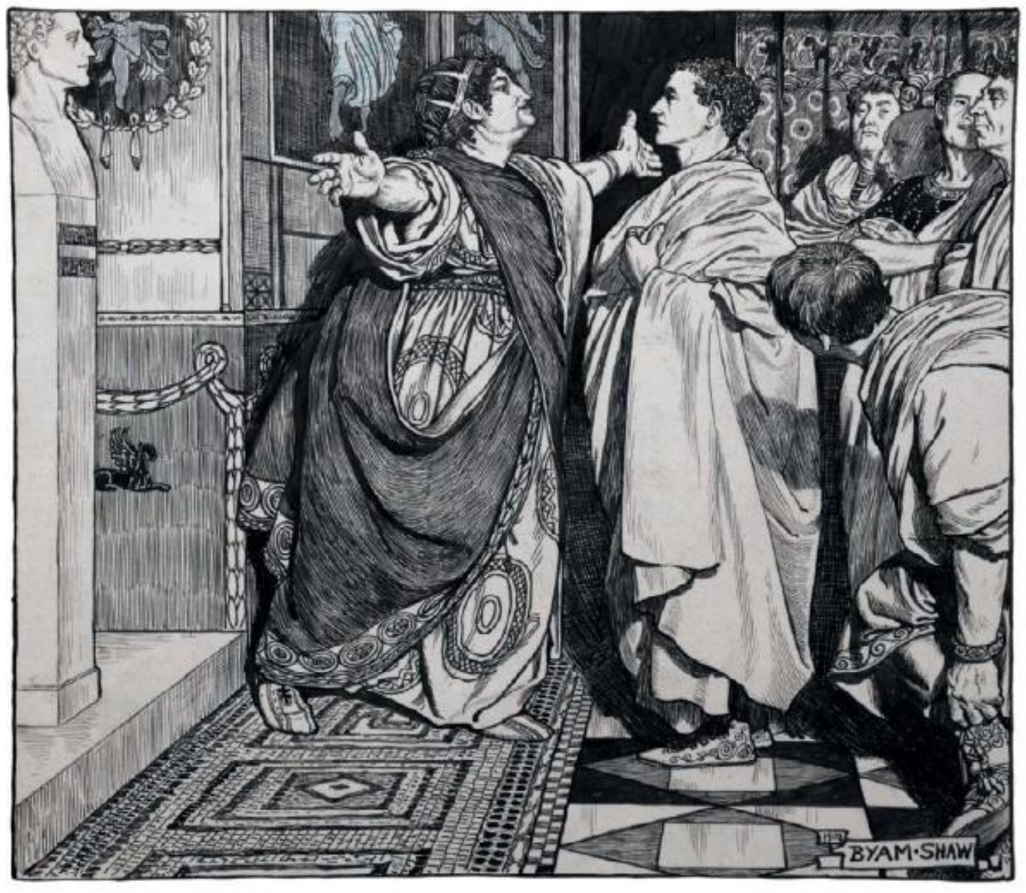


141 THE BUSHES ON THEIR PATH WERE PUSHED ASIDE, AND FROM BETWEEN THEM EMERGED CALEB, OF WHOM SHE HAD SEEN BUT LITTLE OF LATE. HE HALTED AND LOOKED AT THEM
signed and dated 1902
pen and ink, 10 ¼ x 11 ¼ inches
Illustrated: 26 July 1902, page 109

142 FOR ONE SECOND THEY STOOD FACING EACH OTHER, VERY TYPES OF THE EASTERN AND WESTERN WORLD; THE ROMAN – STURDY, WATCHFUL AND FEARLESS, HIS HEAD THROWN BACK, HIS FEET APART, HIS SHIELD ARM FORWARD, HIS SWORD HAND PRESSED TO HIS SIDE FROM WHICH THE STEEL PROJECTED. OVER AGAINST HIM WAS THE JEW, CROUCHED LIKE A TIGER ABOUT TO SPRING
pen and ink, 10 ¼ x 11 ¼ inches
Illustrated: 2 August 1902, page 141

143 AT THE SIGHT OF HIM SHE COLOURED, LETTING THE CLOTH FALL FROM HER HAND, WHICH REMAINED ABOUT THE NECK OF THE MARBLE. 'I ASK YOUR PARDON, LADY MIRIAM,' SAID MARCUS, BOWING GRAVELY, 'FOR BREAKING IN THUS UPON YOUR PRIVACY, BUT TIME PRESSES WITH ME'
signed and dated 1902
pen and ink, 10 ¼ x 10 ¾ inches
Illustrated: 9 August 1902, page 173

144 'OH, RACHEL, RACHEL!' HE MOANED, 'WHY WILL YOU HAUNT MY SLEEP?'
signed and dated 1902
pen and ink
10 ½ x 12 inches
Illustrated: 16 August 1902, page 205; Longmans, 1903, facing page 132



145 ‘BECAUSE,’ ANSWERED THE PRESIDENT QUIETLY, ‘WE DID NOT THINK IT FITTING TO DELIVER A CHILD THAT WAS COMMITTED TO OUR CHARGE, TO THE CARE OF ONE WHO HAD BROUGHT HER FATHER, AND TRIED TO BRING HER MOTHER, HIS OWN SEED, TO THE MOST HORRIBLE OF DEATHS.’ AS HE SPOKE HE FIXED HIS EYES INDIGNANTLY UPON BENONI
signed and dated 1902
pen and ink, 10 ¼ x 11 ¼ inches
Illustrated: 23 August 1902, page 254

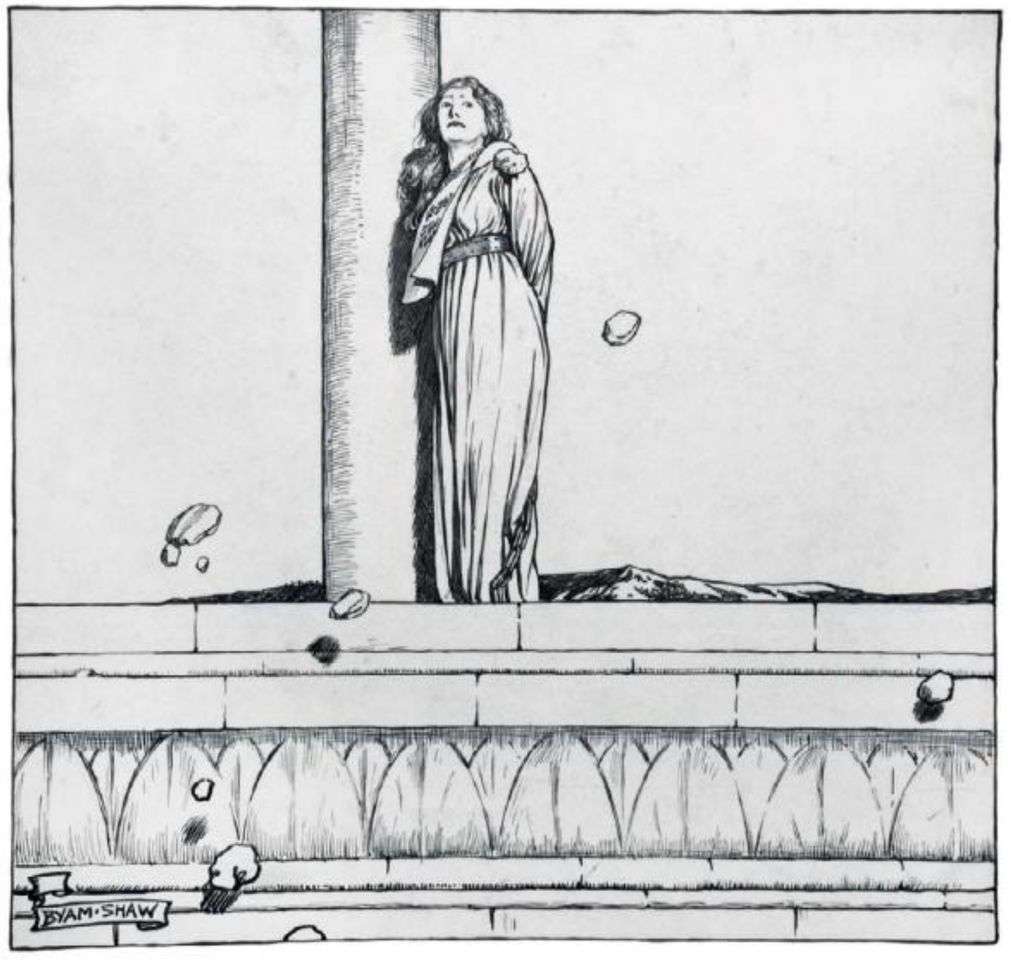
146 WHEREON HE EMBRACED THE MARBLE AND THEN ME
signed and dated 1902
pen and ink with coloured pencil, 10 ¼ x 10 ¾ inches
Illustrated: 30 August 1902, page 277; Longmans, 1903, facing page 163

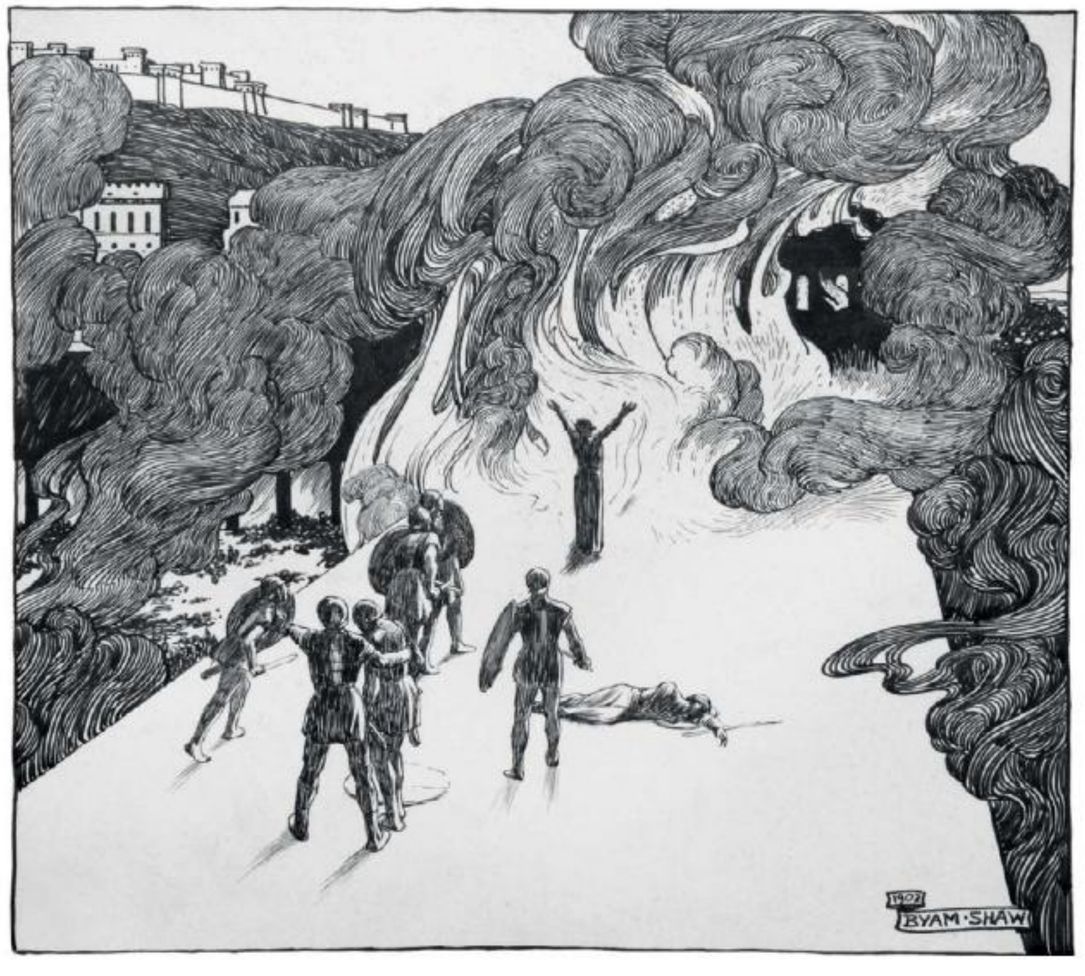
147 WOE, WOE TO JERUSALEM!
signed and dated 1902
pen and ink, 10 ¼ x 11 ¼ inches
Illustrated: 6 September 1902, page 313; Longmans, 1903, facing page 191

148 SO EXHAUSTED WAS MIRIAM THAT SHE FELL FAST ASLEEP
signed and dated 1902
pen and ink, 9 ¾ x 10 ½ inches
Illustrated: 13 September 1902, page 345

149 THE JEW WHO HELD THE LANTERN, ALARMED BY THE SOUNDS WITHIN, ENTERED HASTILY AND, CATCHING HIS FOOT AGAINST THE BODY OF A DEAD MAN WHO LAY THERE, STUMBLED SO THAT HE FELL UPON HIS KNEE. IN HER HAND MIRIAM HELD THE KEY, AND AS THE GUARD REGAINED HIS FEET, NOT BEFORE ITS LIGHT FELL UPON HER, SHE STRUCK WITH IT AT THE LAMP
signed and dated 1902
pencil and chalk, 9 ¾ x 11 inches
Illustrated: 20 September 1902, page 377

150 I SAY THAT SHE IS WORTHY OF DEATH
signed and dated 1902
pen and ink, 10 x 10 ¾ inches
Illustrated: 27 September 1902, page 413; Longmans, 1903, facing page 243





151 THEY CAST A SHOWER OF STONES, ONE OF WHICH STRUCK HER
signed
pen and ink, 9 ¾ x 10 ½ inches
Illustrated: 4 October 1902, page 445; Longmans, 1903, facing page 256

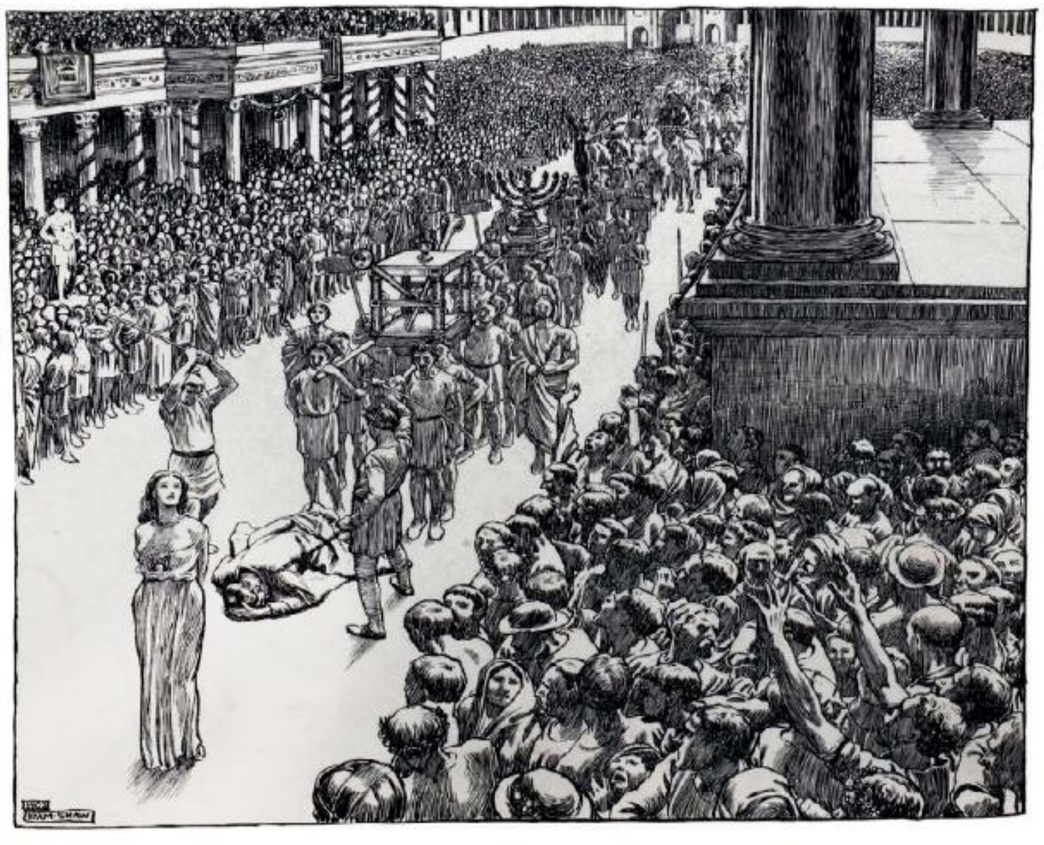
152 THE SOLDIERS CAME ALONG THE TOP OF THE WALL TILL THEY FEARED TO APPROACH NEARER TO THE FIRE. 'YIELD!' THEY CRIED, 'YIELD, FOOL, BEFORE YOU PERISH! TITUS GIVES YOU YOUR LIFE.'
signed and dated 1902
pen and ink, 10 ¼ x 11 inches
Illustrated: 11 October 1902, page 481

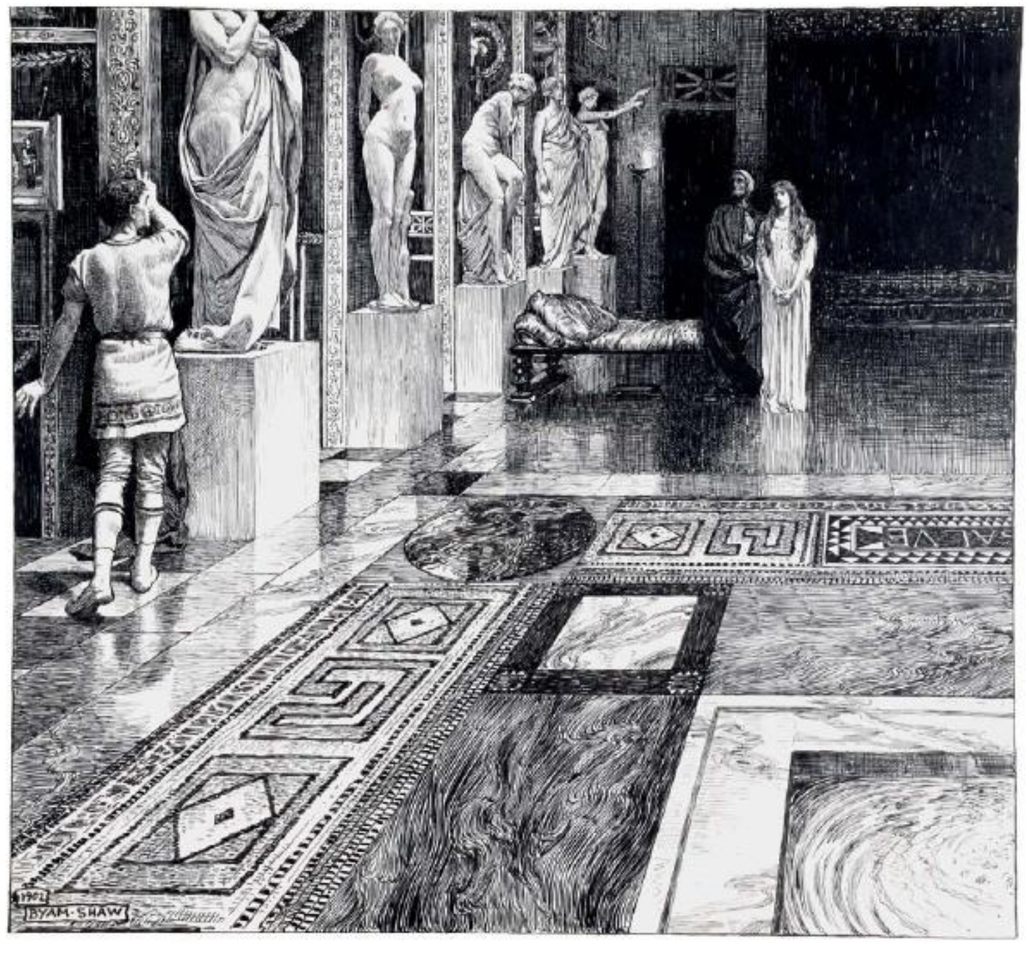
153 NOW WHILE HE SPOKE THUS SOMEWHAT AT RANDOM, FOR HE WAS WATCHING HER ALL THE WHILE, MIRIAM KEPT HER EYES FIXED UPON HIS FACE, AS THOUGH SHE SEARCHED THERE FOR SOMETHING WHICH SHE COULD BUT HALF RECALL
signed and dated 1902
pen and ink, 10 ¼ x 11 inches
Illustrated: 18 October 1902, page 513

154 SOLITUDINEM FACIUNT PACEM APPELLANT
signed and dated 1902
pen and ink
10 ¼ x 10 ¾ inches
Illustrated: 25 October 1902, page 549; Longmans, 1903, facing page 313

155 I APPEAL FROM CAESAR THE SMALL TO CAESAR THE GREAT
signed and dated 1902
pen and ink
9 ½ x 10 ½ inches
Illustrated: 1 November 1902, page 606; Longmans, 1903, facing page 330

156 SHE LOOKED UP TO THE SKY, HALF EXPECTING TO SEE THE ANGEL OF THE LORD
signed and dated 1902
pen and ink
10 ¼ x 11 inches
Illustrated: 8 November 1902, page 629; Longmans, 1903, facing page 344



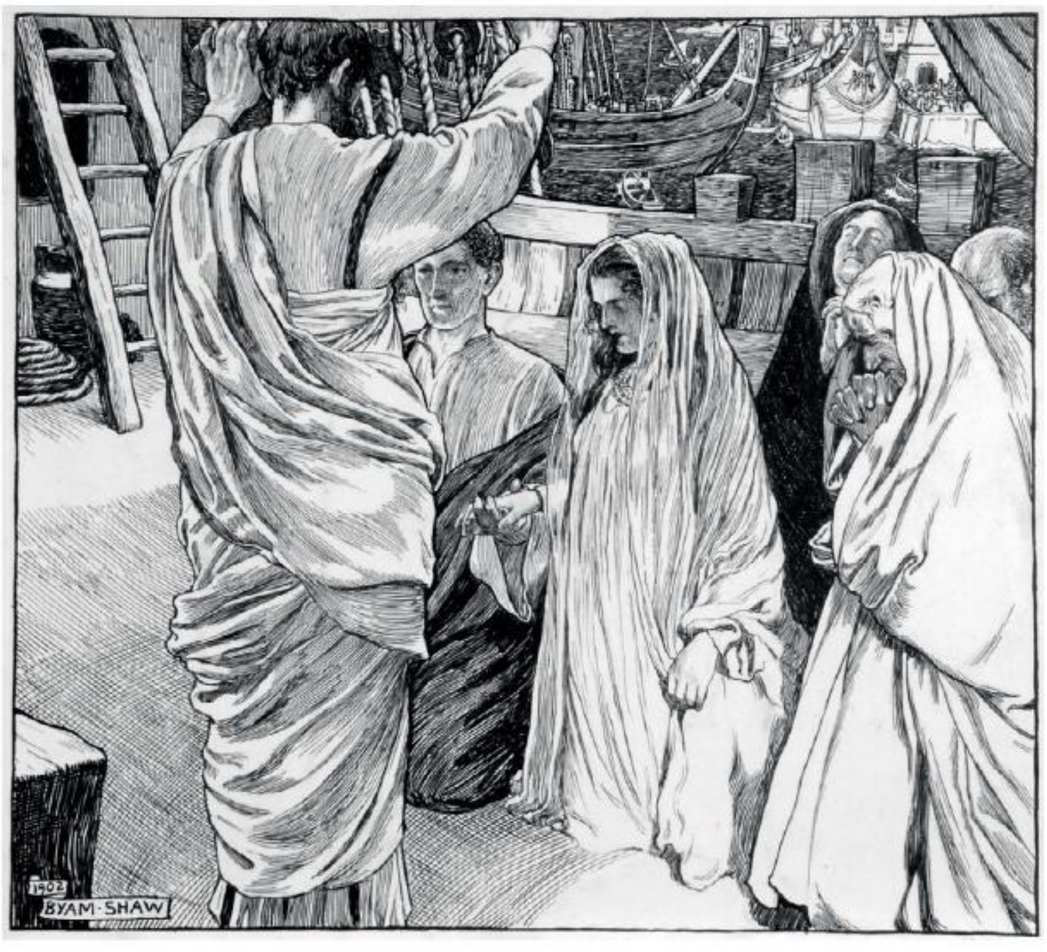


157 NO 6 WAS THE DARK AND SPLENDID JEWESS
signed and dated 1902
pen and ink
10 x 10 ¾ inches
Illustrated: 15 November 1902, page 661; Longmans, 1903, facing page 362

158 HE TURNED AND SAW HER
signed and dated 1902
pen and ink
10 x 10 ¾ inches
Illustrated: 22 November 1902, page 693; Longmans, 1903, facing page 377
[cropped]

159 'AH!' HE SAID – 'THE ROD IS THE MOTHER OF REASON.'
signed and dated 1902
pen and ink
10 x 10 ¾ inches
Illustrated: 29 November 1902, page 729; Longmans, 1903, facing page 33

160 ALL DAY LONG MIRIAM SAT FASHIONING THEM
signed and dated 1902
pen and ink
9 ½ x 10 ¼ inches
Illustrated: 13 December 1902, page 801; Longmans, 1903, facing page 425



161 CALEB HEARD FOOTSTEPS BEHIND HIM AND LOOKED ROUND TO SEE MARCUS ADVANCING UP THE HALL WITH A PROUD AND MARTIAL AIR. THEIR EYES MET AND FOR AN INSTANT MARCUS STOPPED
signed and dated 1902
pen and ink, 9 ½ x 10 ¼ inches
Illustrated: 6 December 1902, page 765

162 BEFORE THE WOMAN EVEN HAD TIME TO SHUT THE DOOR, HE THRUST IT WIDE AND WALKED STRAIGHT INTO THE ROOM
signed and dated 1902
pen and ink, 9 ½ x 10 ¼ inches
Illustrated: 20 December 1902, page 837

163 SO THEY UNDERSTOOD HOW ... ALL THINGS HAD WORKED TOGETHER FOR GOOD TO THEM
signed and dated 1902
pen and ink, 9 ½ x 10 ¼ inches
Illustrated: 27 December 1902, page 873; Longmans, 1903, facing page 346

Checklist of books illustrated by Byam Shaw

1897
Robert Browning (with an introduction by Richard Garnett), *Poems*, London: George Bell & Sons

1899
Tales from Boccaccio (done into English by Joseph Jacobs), London: George Allen
Hippocrates Junior [and other authors], *The Predicted Plague. Value of the Prediction* …, London: Simpkin, Marshall, Hamilton, Kent, & Co

1899-1902
William Shakespeare (with an introduction and notes by John Dennis), *The Chiswick Shakespeare*, London: G Bell & Sons (39 vols)

1901
Old King Cole's Book of Nursery Rhymes, London: Macmillan and Co

1903
H Rider Haggard, *Pearl-Maiden. A Tale of the Fall of Jerusalem*, London: Longmans, Green, and Co

Charles and Mary Lamb, *Tales from Shakespeare*, London: George Bell and Sons

Walter Scott, *The Abbot* (The Waverley Novels. Holyrood Edition), London: Gresham Publishing Company

Walter Scott, *The Monastery* (The Waverley Novels. Holyrood Edition), London: Gresham Publishing Company

1904
John Bunyan, *The Pilgrim's Progress*, London and Edinburgh: T C and E C Jack

Sir H Farnham Burke, *The Historical Record of the Coronation of Their Most Excellent Majesties King Edward VII and Queen Alexandra solemnized in the Abbey Church of Westminster on Saturday, the ninth day of August in the year of Our Lord 1902*, London: privately printed by Harrison & Sons

Benjamin Disraeli, *Young England: being Vivian Grey, Coningsby, Sybil, Tancred* (edited by Bernard N Langdon-Davies), London & Edinburgh: R Brimley Johnson (4 vols)

1906
John Bunyan, *The Pilgrim's Progress* (told to the children by Mary MacGregor), London and Edinburgh: T C and E C Jack

Laurence Hope [Adela Florence Nicolson], *India's Love Lyrics, including the Garden of Kama*, New York: Dodd, Mead and Company

Dante Gabriel Rossetti, *The Blessed Damozel* (English Masterpieces), London & Edinburgh: T C & E C Jack

Alfred Lord Tennyson, *Geraint and Enid* (English Masterpieces), London & Edinburgh: T C and E C Jack

Alfred Lord Tennyson, *Guinevere* (English Masterpieces), London & Edinburgh: T C and E C Jack

1907
Ethel Tindal Atkinson, *A Garden of Shadows*, London: Macmillan and Co

Poems of Tennyson (selected and with an introduction by Prof H J C Grierson) (Golden Poets), Edinburgh: T C & E C Jack [with Gilbert James and A S Hartrick]

1908
James Cuthbert Hadden, *The Operas of Wagner: their plots, music and history*, London: T C & E C Jack

Frank Sidgwick (edited with an introduction by), *Ballads and Lyrics of Love*, London: Chatto & Windus

Frank Sidgwick (edited with an introduction by), *Legendary Ballads*, London: Chatto & Windus

1909
Edgar Allan Poe, *Selected Tales of Mystery*, London: Sidgwick & Jackson

Charles Reade, *The Cloister and the Hearth. A Tale of the Middle Ages* (The St Martin's Illustrated Library of Standard Authors), London: Chatto & Windus

Stories from Wagner (told to the Children by C E Smith), London: T C & E C Jack

1910
M I Ebbutt, *Hero-Myths and Legends of the British Race*, London: George G Harrap & Co [with J H F Bacon, Gertrude Demain Hammond, W H Margetson and Patten Wilson]

James Cuthbert Hadden, *Favourite Operas from Mozart to Mascagni. Their plots, history, and music*, London & Edinburgh: T C & E C Jack

1911
Ralph Waldo Emerson, William Hazlitt, Leigh Hunt, John Ruskin and others, *The Joy of Books* (The Joyous Life Series No 2), London & Edinburgh: T N Foulis, *Golden Thoughts from Thomas à Kempis*, London: Cassell

1912
Byam Shaw, *Life's Ironies*, London: Fine Arts Publishing Co

1913
Flora Annie Steel, *The Adventures of Akbar*, London: William Heinemann

1914
Sir Francis Bacon, Charles Lamb, John Milton, Robert Southey and others, *Fellowship of Books*, London: T N Foulis

Laurence Hope, *The Garden of Kama, and other love lyrics from India*, London: Heinemann

1914-16
William Shakespeare, *Bell's Shakespeare for Schools* (edited by S P B Mais), London: G Bell & Sons (14 vols)

1915
Charles Kingsley, *Hypatia. Or New Foes with an Old Face*, Oxford University Press

08

FLORENCE HARRISON

FLORENCE HARRISON

Florence Susan Harrison (1877-1955)

While the late Pre-Raphaelite illustrations of Florence Harrison have always stood out from those of her contemporaries, too little has been known of her life, and much of that inaccurate. In the light of new research, which has been aided by members of her family, it is now possible to present an improved biography of the artist.

Florence Harrison was born on board the Windsor Castle, a ship bound from London to Brisbane, Australia, on 2 November 1877. She was the second daughter of Norwood Harrison, the ship's captain, and his wife, Lucy. Though her father retired from active duties in 1882, Florence seems to have had a fairly peripatetic childhood. According to the official censuses: in 1881, she was staying at Rockhill House, Folkestone, Kent, a girls' school run by Elizabeth Harrison, her maiden great-aunt; while, in 1901, she and her family – including two younger brothers – were living at 29 Colworth Road, Leyton, Essex. For at least two periods – 1908 to 1914 and 1918 to 1920 – she was based in Bruges, Belgium, a city that inspired many of her townscapes. There she met her close friend, the Irish writer, Enid Maud Dinnis, and followed her by converting from Anglicanism to Roman Catholicism.

In 1905, Harrison began to work as an illustrator of her own poetry for children. The books were issued by Blackie, her chief publisher throughout her career. At this stage her illustrations combined Pre-Raphaelite influences with the practices of *fin-de-siècle* poster artists, and may be compared to those of such contemporary women illustrators as Jessie M King and Anne Anderson. At best, the colour plates have the luminosity and strong outlines of stained glass, while the line drawings have a decorative efflorescence.

In 1910, Harrison began to publish her illustrations to Romantic literary texts, including poetry by Christina Rossetti, Lord Tennyson and William Morris. Yet, at the same time, she contributed to popular annuals, appearing alongside Anne Anderson, Honor Appleton, Agnes Richardson, among many others. A turn to more overtly fantastic imagery was signalled by the appearance of her *Elfin Song* in 1912.

Continuing to publish until the early 1940s, Harrison moved from London to Hove, Sussex, during the Blitz, and became companion and carer to her cousin, Mary Isobel Harrison. Following Mary's death in 1943, Florence lived on in the rented flat until her death on 5 January 1955.

Further reading: Mary Jacobs, 'Florence Susan Harrison', *Studies in Illustration*, Imaginative Book Illustration Society, no 46, winter 2010, pages 22-59 (with a bibliography of published illustrations)

Mary Jacobs must be acknowledged for her instrumental role in providing an accurate record of the life and work of Florence Harrison.

Nos **164-167** are all illustrated in *Early Poems of William Morris*, London: Blackie & Son, 1914

164 TWO RED ROSES ACROSS THE MOON
pen and ink with bodycolour
3 ½ inches diameter
Illustrated: page 169, 'Two Red Roses across the Moon'

165 SCATTERING ROSES
pen and ink
6 ½ x 5 ½ inches
Illustrated: first vignette

166 SUMMER DAYS FOR ME WHEN EVERY LEAF IS ON ITS TREE
pen and ink
5 ¼ x 5 inches
Illustrated: page 165, tailpiece to 'Summer'

167 PLAYING A PIPE
pen and ink with bodycolour
6 x 3 inches
Illustrated: page xv

168 BEATA MEA DOMINA
pen and ink with bodycolour
6 ¼ x 3 ¼ inches
Illustrated: page 192, 'Praise of My Lady'

Nos **168-173** are all illustrated in *Poems by Christina Rossetti*, Blackie & Son, 1910

169 SUMMER
inscribed with title
pen and ink
2 ¼ x 4 ½ inches
Illustrated: page 165, title to 'Summer' (subsequently reworked by the artist)

170 PLAYING THE VIOLIN
pen and ink
7 ½ x 4 ¾ inches
Illustrated: page 371

171 THIS DOWNHILL PATH IS EASY, BUT THERE'S NO TURNING BACK
pen and ink with bodycolour
5 ¾ x 2 ¾ inches
Illustrated: page 268, tailpiece to 'Amor Mundi'

172 SHE LEANS, BUT FROM A GUARDED TREE
pen and ink
2 ¾ inches diameter
Illustrated: page 255, tailpiece to 'Light Love'

173 AND WENT INTO THE GARDEN WALKS
signed with monogram
pen and ink with bodycolour
8 ¾ x 6 inches
Illustrated: page 277, 'The Lowest Room '

09

WOMEN ILLUSTRATORS BETWEEN THE WARS

ANNE ANDERSON
(1878-1930)

SUSAN BEATRICE PEARSE
(1878-1980)

HONOR APPLETON
(1879-1951)

MABEL LUCIE ATTWELL
(1879-1964)

MARGARET TARRANT
(1888-1959)

HELEN JACOBS
(1888-1970)

ANNE ANDERSON
Anne Anderson (1878-1930)

Through her use of line and watercolour, Anne Anderson produced a bright, yet delicate nursery world, which proved particularly popular during the 1920s. She often collaborated with her husband, Alan Wright, who was a distinctive illustrator in his own right, with a particular talent for animal subjects.

For a joint biography of Anne Anderson and her husband, Alan Wright, please refer to *The Illustrators*, 2011, page 58.

174 THE SUGAR PLUM TREE
signed
watercolour
11 ¾ x 9 inches
Illustrated: H A J Campbell (music), Eugene Field, May Byron and Florence Byron (words), *The Sleepy Song Book*, London: George G Harrap, [1915], frontispiece and plate 6, 'The Sugar Plum Tree' by Eugene Field

SUSAN BEATRICE PEARSE

Susan Beatrice Pearse (1878-1980)

The painter and illustrator, Susan Beatrice Pearse, was best known for the 'Ameliaranne' series of children's books, and brought a great consistency of charm to the 20 volumes by eight different authors, as indeed she did to all her work.

Susan Beatrice Pearse was born in Kennington, London, on 19 January 1878, one of the children of the journalist, William Pearse. Though educated at King Edward's School, Southwark, she spent much of her childhood in Fair Oak, near Eastleigh, Hampshire. She then studied at New Cross Art School (1897-1901) and the Royal College of Art (from 1902), winning a number of Board of Education competitions. While at the RCA, she met the portrait painter, Walter Ernest Webster, and they eventually married in Fulham late in 1919. They then lived at Broom Villa, Broomhouse Road, Parsons Green.

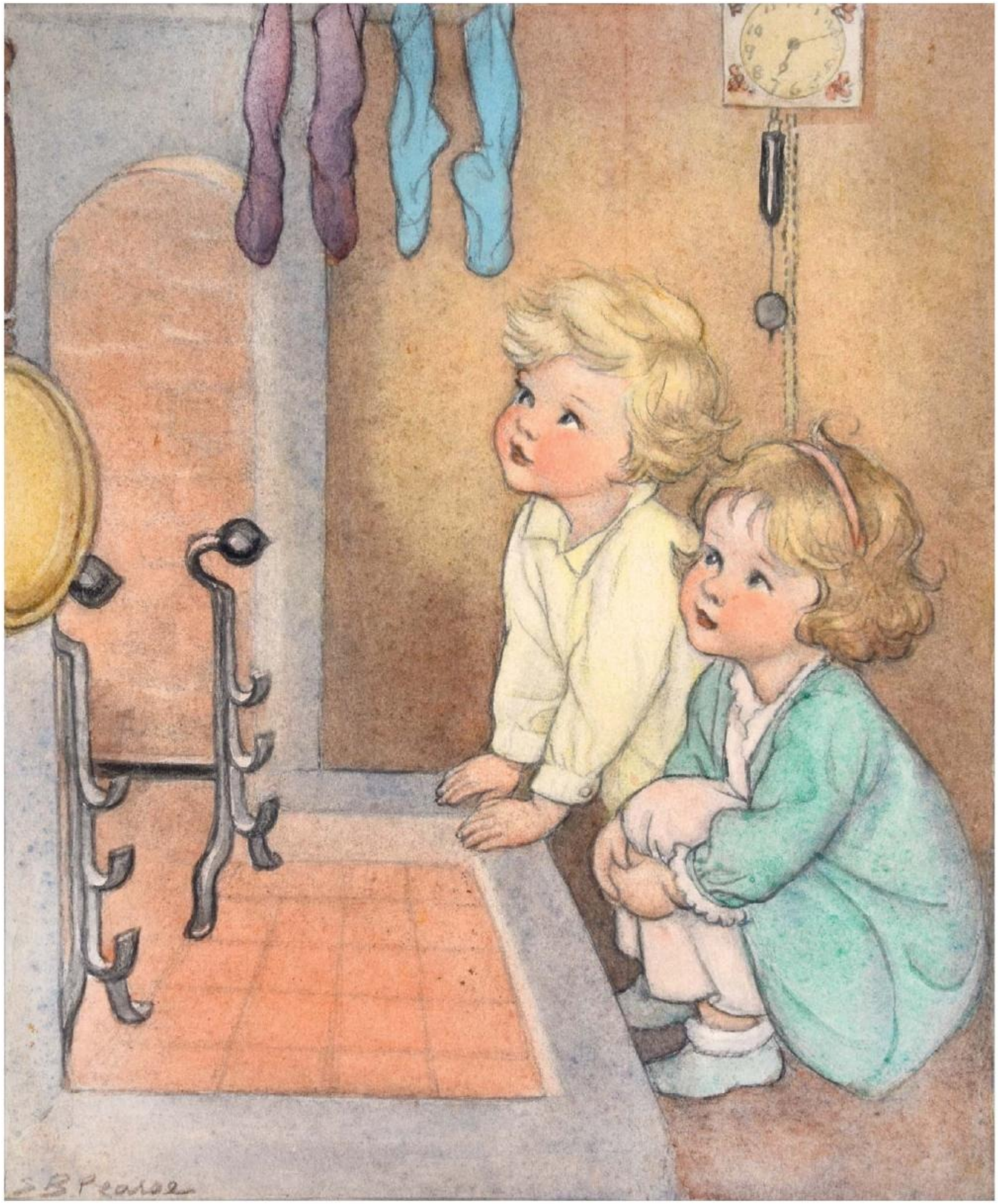
Illustrating books from the turn of the century, Pearse was best known for her work on the 'Ameliaranne' series, concerning the eldest daughter of an improverished washerwoman. Published by George G Harrap between 1920 and 1950, the 20 picture books were produced in collaboration with eight different women authors, including Eleanor Farjeon, Margaret Gilmour, Constance Heward and Natalie Joan.

Her other illustrative work included contributions to Arthur Mee's *The Children's Encyclopaedia* and a memorable advertising campaign for Start-rite Shoes. She also exhibited watercolours at such leading societies as the Royal Academy, the Royal Institute of Painters in Water Colours and the Society of Women Artists, and at galleries in Paris and Vienna.

Pearse divided her later life between Broom Villa, Parson's Green, and a cottage in Blewbury, Berkshire. She died in London on 3 January 1980, 18 days short of her 102nd birthday.

175 TRANSFIXED BY BUTTERFLIES
signed
watercolour and pencil
9 ¼ x 7 ½ inches

176 BY THE SEASIDE
watercolour and pencil with bodycolour
15 ½ x 11 inches



177 WAITING FOR FATHER CHRISTMAS
signed
watercolour and pencil
9 ¼ x 7 ¾ inches

HONOR APPLETON

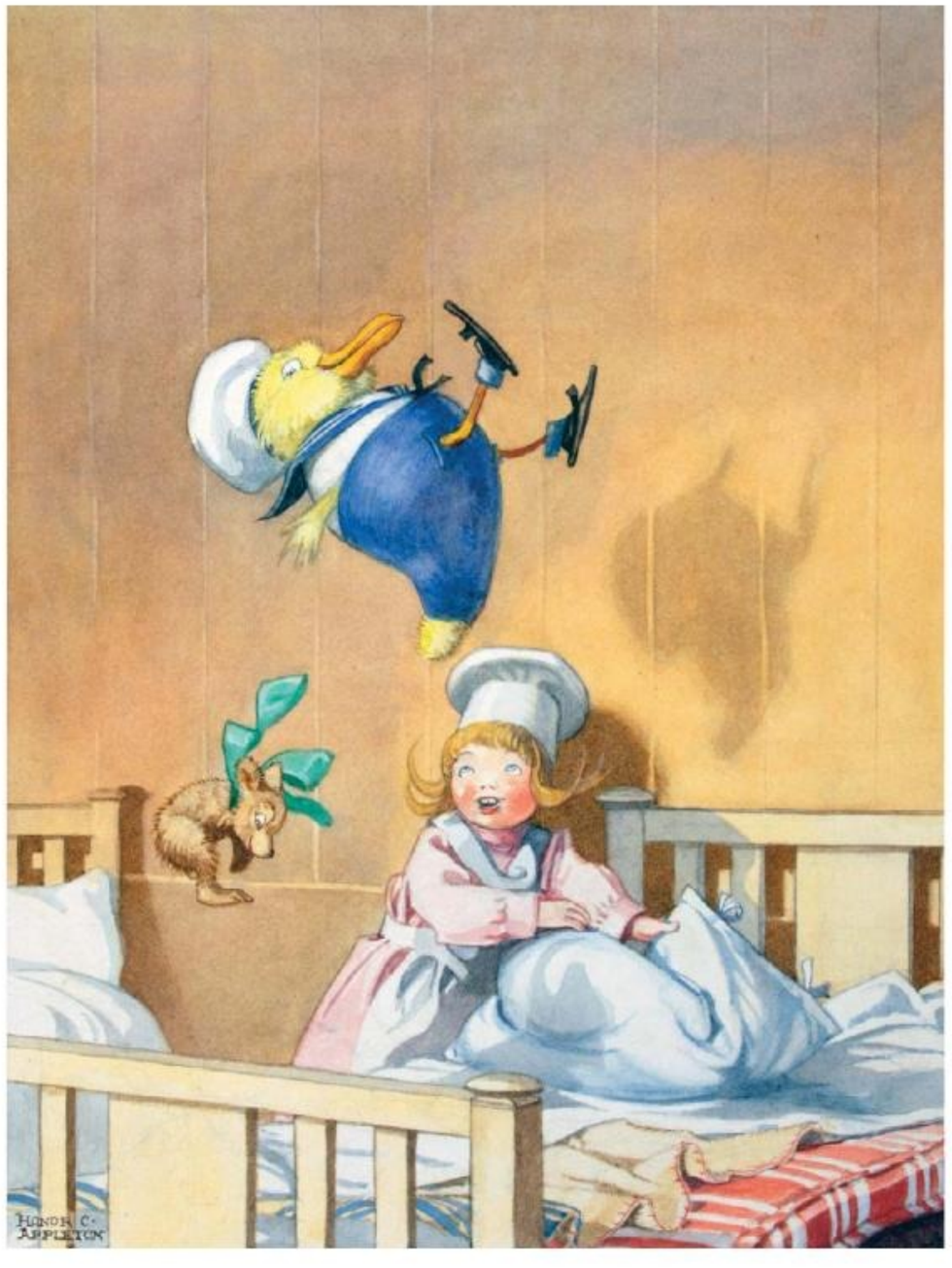
Honor Charlotte Appleton (1879-1951)

Honor Appleton represented childhood innocence without resorting to sentimentality, most notably in her illustrations to Mrs Cradock's 'Josephine' stories. These are, for the most part, an exquisitely naturalistic depiction of a young girl's life, with occasional, but increasing suggestions that her dolls are also alive.

For a biography of Honor Appleton, please refer to *The Illustrators*, 2009, page 53.

The very successful exhibition held by Chris Beetles in 1990 was the very first since the 1951 retrospective; the accompanying catalogue contains further information on her life and work.

Further reading: Alan Horne, 'Appleton, Honor Charlotte (1879-1951)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 2, page 305



178 THEY BOUNCED ABOUT ON THE SPRINGS
signed
inscribed with title below mount
watercolour with bodycolour, 9 ¼ x 7 inches
Illustrated: Mrs H C Cradock, *Josephine Keeps House*, London: Blackie and Son, 1931, frontispiece
Exhibited: 'Honor C Appleton (1879-1951)', May 1990, no 108

179 DOROTHY TELLS THE CHILDREN A STORY
signed and inscribed with title below mount
watercolour with bodycolour
9 ¾ x 6 ¾ inches
Illustrated: Mrs H C Cradock, *Josephine Keeps House*, London: Blackie and Son, 1931, facing page 20
Exhibited: 'Honor C Appleton (1879-1951)', May 1990, no 115

'Quintessential examples of the picture book are provided by the Josephine series written by Mrs H C Cradock and illustrated by Honor Appleton, an exact contemporary of Attwell. Both texts and images reveal them to be very unlike gift books. The texts make no pretence at being literary classics, not even in bowdlerised form, but are simple, contemporary stories significantly allowing Josephine, a child, her own voice. The images do give distinguished support, being as beautifully conceived and executed as those of gift books; however, they also centre on the girl at play in her own home, even sharing her viewpoint from the floor. They comprise for the most part an exquisitely naturalistic depiction of the girl's life, only occasionally – though increasingly – suggesting that the dolls with which she plays are also alive. The static nature of the images allows for ambiguity and sustains a naturalistic edge, for the toys are shown posed as if in motion. It is the texts alone that vivify them, and they are an expression of the girl's imagination.'

(David Wootton, 'Women and Children First', *The Illustrators. The British Art of Illustration 1800-1999*, London: Chris Beetles Ltd, 1999, page 136)

180 HE LOOKED SO TERRIBLY PROUD AND IMPORTANT
signed
inscribed with title below mount
watercolour with bodycolour, 9 ¾ x 7 inches
Illustrated: Mrs H C Cradock, *Josephine Keeps House*, London: Blackie and Son, 1931, facing page 29
Exhibited: 'Honor C Appleton (1879-1951)', May 1990, no 105

181 SHE GAVE A LITTLE SHRIEK
signed
inscribed with title below mount
watercolour with bodycolour, 9 ½ x 7 inches
Illustrated: Mrs H C Cradock, *Josephine's Pantomime*, London: Blackie and Son, 1939, facing page 21
Exhibited: 'Honor C Appleton (1879-1951)', May 1990, no 219

MABEL LUCIE ATTWELL

Mabel Lucie Attwell, SWA (1879-1964)

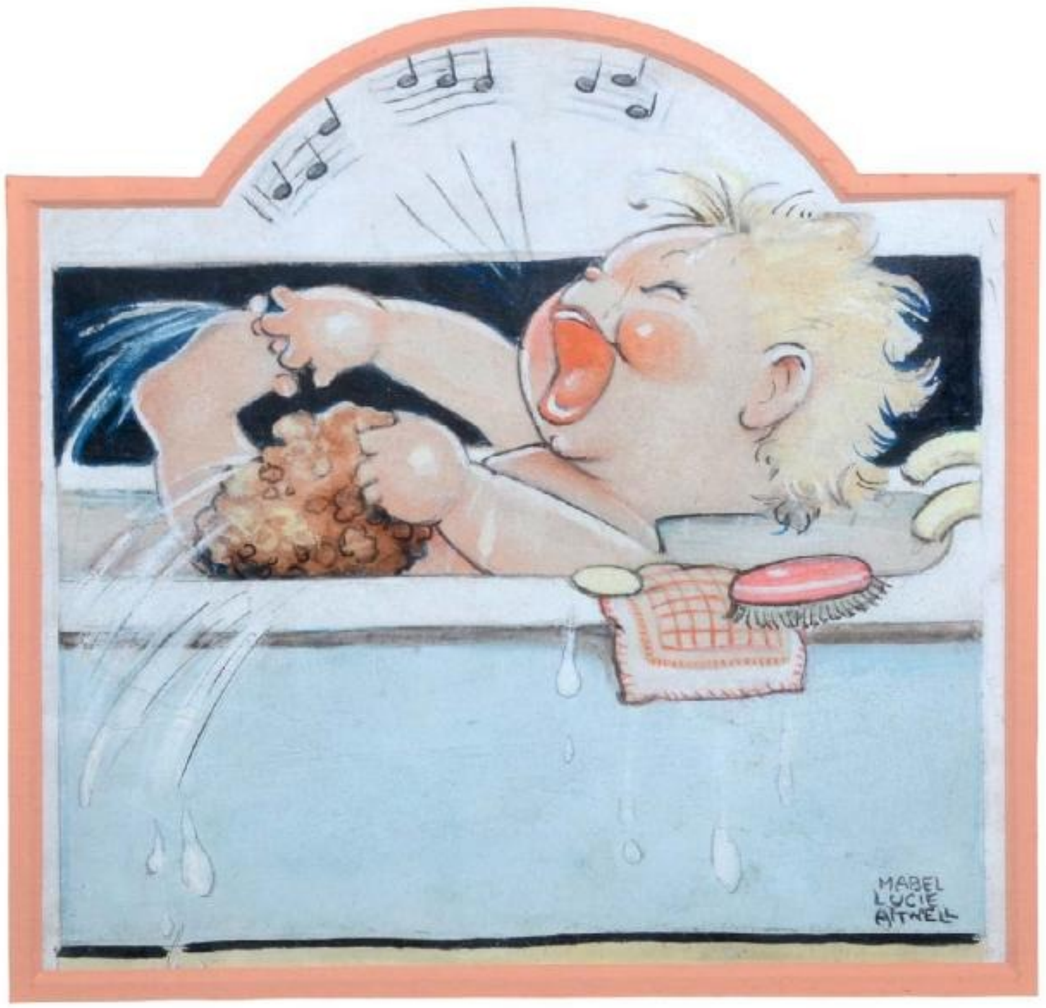
Mabel Lucie Attwell developed her own imaginative, and often amusing, imagery through annuals and postcards. Then, as her popularity increased, she applied it to a wide range of products. She was a household name by the 1920s, by which time no home was complete without an Attwell plaque or money-box biscuit tin.

For a biography of Mabel Lucie Attwell, please refer to *The Illustrators*, 2009, page 55.

Chris Beetles' biography of Mabel Lucie Attwell, published by Pavilion Books in 1985, sold out in hardback, and is now published in paperback by Chris Beetles Ltd.

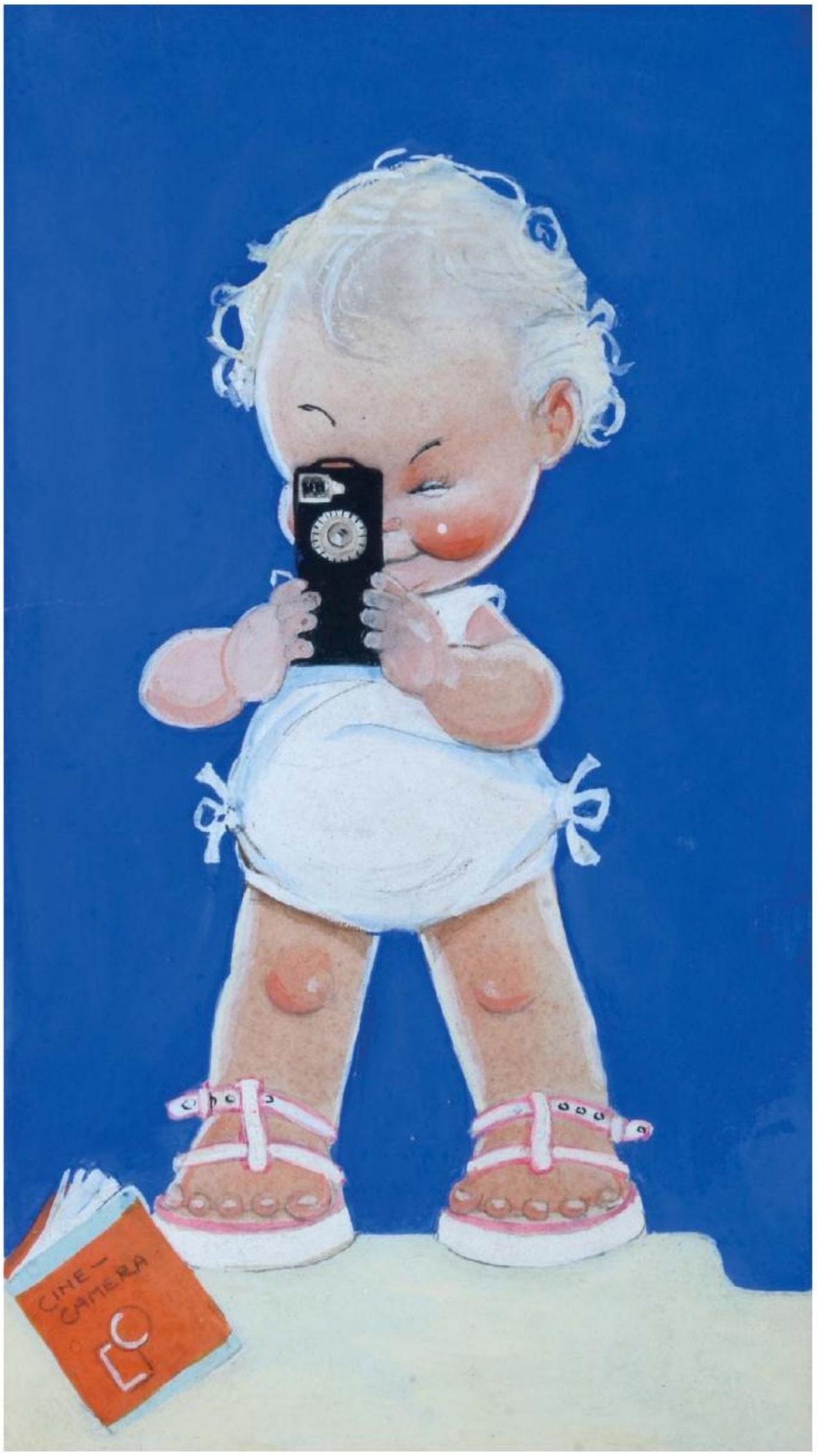
Further reading: Brian Alderson (rev), 'Attwell [married name Earnshaw], Mabel Lucie (1879-1964)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 2, pages 885-887

Literature for nos **182-188**: John Henty, *The Collectable World of Mabel Lucie Attwell*, London: Richard Dennis, 1999



182 THESE OUGHT TO MAKE YOU HAPPY
signed below mount
inscribed with title on reverse
watercolour and pencil with bodycolour
9 x 6 ½ inches
Provenance: The Estate of Mabel Lucie Attwell
Published as postcard no 4433 by Valentine of Dundee
Literature: John Henty, page 67

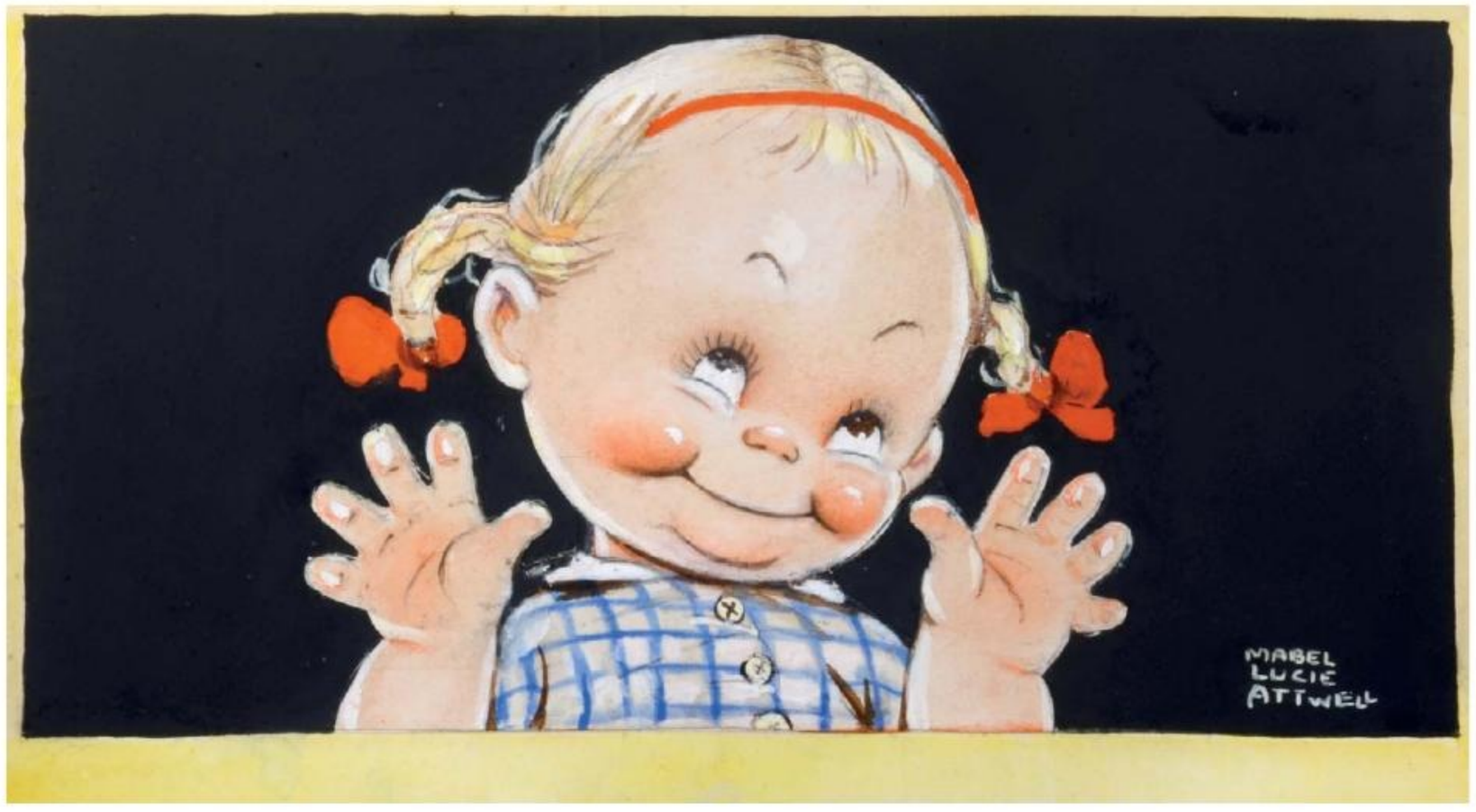
183 TRA-LA-LA-HAPPY MORN
WOT A GOOD THING US ALL WAS BORN!
signed
pen ink and watercolour with bodycolour
6 x 6 inches
Provenance: The Estate of Mabel Lucie Attwell
Published as postcard no 875 by Valentine of Dundee
Literature: Chris Beetles, *Mabel Lucie Attwell*, London: Pavilion Books, 1988, page 89; John Henty, page 73
Exhibited: 'Mabel Lucie Attwell (1879-1964)', 1984, no 64



184 HOLD IT! YOU'RE JUST SWELL!
watercolour and bodycolour with pen and ink
10 ½ x 6 inches
Provenance: The Estate of Mabel Lucie Attwell
Published as postcard no 4242 by Valentine of Dundee
Literature: Chris Beetles, *Mabel Lucie Attwell*, London: Pavilion Books, 1988, page 115; John Henty, page 66
Exhibited: 'Mabel Lucie Attwell (1879-1964)', 1984, no 45

185 DO BE FRIENDS
WIF ME
signed
watercolour with pen ink,
bodycolour and pencil
11 ½ x 8 inches
Provenance: The Estate of
Mabel Lucie Attwell
Published as postcard no 617
by Valentine of Dundee
Literature: John Henty, page 44

186 PLEASE REMEMBER
POOR WILL E WYNN
WHO GOT 'CUT OFF'
'COS HE WOULD
'CUT IN!'
pen ink and watercolour with
bodycolour
14 ¼ x 9 inches
Published as postcard no 2640
by Valentine of Dundee
Literature: John Henty, page 60
Exhibited: 'Mabel Lucie Attwell
(1879-1964)', 1984, no 31



187 OH! YOU 'NOR-TY'
OLE FING!
signed
watercolour and ink with
bodycolour and pencil
7 ½ x 13 inches
Provenance: The Estate of
Mabel Lucie Attwell
Published as postcard no 2922
by Valentine of Dundee
Literature: John Henty, page 62

188 I DO LOVE YOU SO
signed
watercolour with bodycolour
11 ½ inches circular
Published as postcard no 796 by Valentine of Dundee, originally in a rectangular format
Literature: John Henty, page 46

'Attwell often depicted children looking at fairies, though she stripped the subject of the supernatural atmosphere beloved of male artists. Her approach to charm was more straightforward, the presence of fairies encouraging the wide-eyed curiosity of the children. However, the children sometimes appear to develop a more proactive relationship with the fairies, and one that parallels the relationship between [Appleton's] *Josephine – and many another child – and her toys; it apes that between the responsible parent and the mischievous child. Attwell eventually made explicit the parallel between fairy and toy when she marketed the phenomenally successful pixie doll known as the 'boo-boo'. Like many a professional woman illustrator, her focus on the nursery as a subject made her aware of its practical needs, and thus of its commercial potential. Imaging the nursery and supplying it became one in the same task, so that the ideal was transformed into the material.'*

(David Wootton, 'Women and Children First', *The Illustrator,* London: Chris Beetles Ltd, 1999, page 137)

189 O! WHITE LITTLE BALL, SO TENDER AND SMALL
signed
pen ink and watercolour
10 x 7 ¼ inches
Illustrated: *Marie Queen of Roumania, Peeping Pansy*, London: Hodder & Stoughton, 1919

190 FROM BETWEEN THE ROOTS OF A HUGE TREE APPEARED A LITTLE MAN
signed
watercolour and pencil with bodycolour
10 ¾ x 8 ¼ inches
Provenance: The Estate of
Mabel Lucie Attwell
Illustrated: *Marie Queen of Roumania, Peeping Pansy*, London: Hodder & Stoughton, 1919

MARGARET TARRANT

Margaret Winifred Tarrant (1888-1959)

From the late 1900s, Margaret Tarrant was preoccupied with chronicling innocent childhood in its many moods and its great variety of activities. From 1920, her talents were channelled by her most important business relationship, with the Medici Society, which still publishes her books, cards and calendars today. Though her approach could seem highly idealised, even romanticised, its success lies in the degree to which it was grounded in close observation and the discipline of drawing from life.

Margaret Tarrant was born in Battersea, London, on 19 August 1888, the only child of the painter and illustrator, Percy Tarrant, who encouraged her early artistic talents. She grew up in Margate, Kent, and Clapham, London, and was educated at Clapham High School (1898-1905), where she won several prizes for drawing. In 1905, she began to train as an art teacher, but a lack of confidence in her ability to teach led her father to guide her into his own profession of illustrator. Soon after the family's move to Gomshall, Surrey, she illustrated her first book, a new edition of Kingsley's *The Water Babies* (1908), and, from then on, was preoccupied with chronicling childhood in its innocence, its many moods and its great variety of activities. Developing her talents through many and varied commissions and through further studies at the Heatherley School of Fine Art (1918, 1921, 1923), she also exhibited at the Royal Academy between 1914 and 1927, and at the Royal Birmingham Society of Artists.

Tarrant began her most important business relationship only in 1920, with the Medici Society; ranging from books to calendars, her work for Medici gave her wide exposure and made her a much-loved figure throughout the 1920s and 30s. Following the death of her parents in 1934, she moved to Peaslake, Surrey, and made friends with the artist Molly Brett, whom she met on a course at Guildford School of Art. However, she was able to accept her circumstances and return to painting only in 1936, when the Medici Society sent her to Palestine; from that time, her religious paintings took on a new aspect. She continued to work until 1953, when her health, and particularly her eyesight, deteriorated. In 1958, she finally let her house in Peaslake, and joined Molly Brett in Cornwall. However, she died at her home, Troon, Wonham Way, Peaslake, on 28 July 1959.

Further reading: John Gurney, *Margaret Tarrant and Her Pictures*, London: The Medici Society, 1982; Claire Houghton, 'Tarrant, Margaret Winifred (1888-1959)', in H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 53, pages 791-792

191 SPRING MORNING
signed
inscribed with title below mount
watercolour with bodycolour and pencil
9 ½ x 7 inches
Published as a nursery print and postcard no 1078 by Medici

192 THERE'S ROOM FOR YOU! [opposite]
signed
watercolour with bodycolour
9 x 11 ¾ inches
Published as postcard no 2297 by Medici,

'Margaret Tarrant and Cicely Barker took the relationship between child and fairy a stage further than Attwell in depicting children in the guise of fairies. However, the children remain themselves, just as [Appleton's] *Josephine's toys remain toys. The inventive costumes of flowers and fruit suggest fancy dress and so, as with Attwell, point up the charm of the children, rather than introducing supernatural charm. This is no more superficial an approach than that of Greenaway, and it in fact confirms the truth of Ruskin's evaluation of her work. It is the children themselves that make the fairy land "nigh you, even at your doors".'*

(David Wootton, 'Women and Children First', *The Illustrators*, London: Chris Beetles Ltd, 1999, page 137)

MARGARET TARRANT

193 BABY'S GRACE
THANK YOU FOR THE EARTH SO SWEET,
THANK YOU FOR THE THINGS WE EAT,
THANK YOU FOR THE BIRDS THAT SING,
THANK YOU GOD FOR EVERYTHING.
signed
watercolour
7 x 5 ¼ inches
Published as as a postcard in packet no 48 by Medici,
Illustrated: *Rhymes of Old Times*, London: Medici Society, 1925, page 47

HELEN JACOBS

194 FAIRY STORIES [opposite]
signed
pen ink and watercolour with bodycolour and pencil on board
12 x 15 ¾ inches

HELEN JACOBS

Helen Mary Jacobs, BWS (1888-1970)

Talented in both draughtsmanship and watercolour painting, Helen Jacobs soon established herself as a children's illustrator.

Though best known for the precision, energy and imagination of her early fairy subjects, she responded well to a variety of commissions; and, as a primary teacher, she seemed an ideal interpreter of textbooks and primers.

For a biography of Helen Jacobs, please refer to *The Illustrators*, 2007, page 11.

10

ERNEST HOWARD SHEPARD

ERNEST HOWARD SHEPARD

Ernest Howard Shepard, MC OBE (1879-1976)

While Shepard is now best remembered for his immortal illustrations to *Winnie-the-Pooh* and *The Wind in the Willows*, he was a wide-ranging illustrator, with an unsurpassed genius for representing children, and an underrated talent for political cartoons.

195 THE CAT-BURGLAR VOGUE
signed
inscribed with title and 'Following on Burglar's Lead – Cat-Tactics in the Rush Hour' below mount

pen and ink
9 x 12 inches
Illustrated: *Punch*, 31 December 1924, page 745

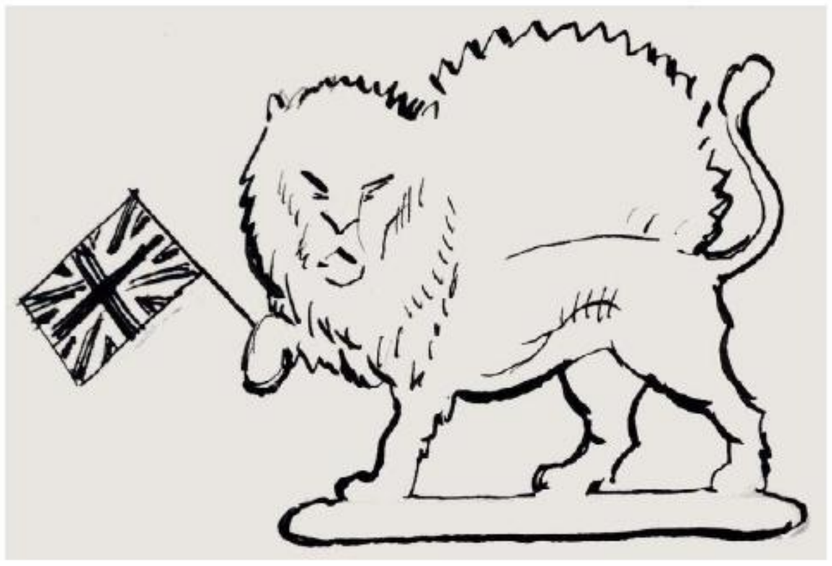
For a biography of Ernest Howard Shepard, please refer to *The Illustrators,* 2007, page 199; for essays on various aspects of the artist's achievement, see *The Illustrators*, 1999, pages 151-152; *The Illustrators*, 2000, pages 28-32; and *The Illustrators*, 2007, pages 199-200.

Key works illustrated: contributed *to Punch* from 1907, becoming second cartoonist in 1935, and chief cartoonist from 1945 until 1949; A A Milne, *When We Were Very Young* (1924); E V Lucas, *Playtime and Company* (1925); A A Milne, *Winnie-the-Pooh* (1926); *Everybody's Pepys* (1926); *The House at Pooh Corner* (1928); Kenneth Grahame, *The Wind in the Willows* (1931); Richard Jeffries, *Bevis* (1932); E V Lucas, *As the Bee Sucks* (1937)

His work is represented in the collections of the V&A; and the Shepard Archive at the University of Surrey (Guildford).

Further reading: Arthur R Chandler, *The Story of E H Shepard: the man who drew Pooh*, West Sussex: Jaydem, 2001; Rawle Knox (ed), *The Work of E H Shepard*, London: Methuen, 1979; C A Parker (rev), 'Shepard, Ernest Howard (1879-1976)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 50, pages 230-231

Nos **196-197** are illustrated in Laurence Housman, *The Golden Sovereign*, London: Jonathan Cape, 1937



196 STAR FROM THE EAST

LION AND UNION JACK FLAG

inscribed with title below mount

pen and ink, 2 ½ x 3 inches

Illustrated: page 374

197 THE KING MAKER

PARNELL AND KATHERINE O'SHEA

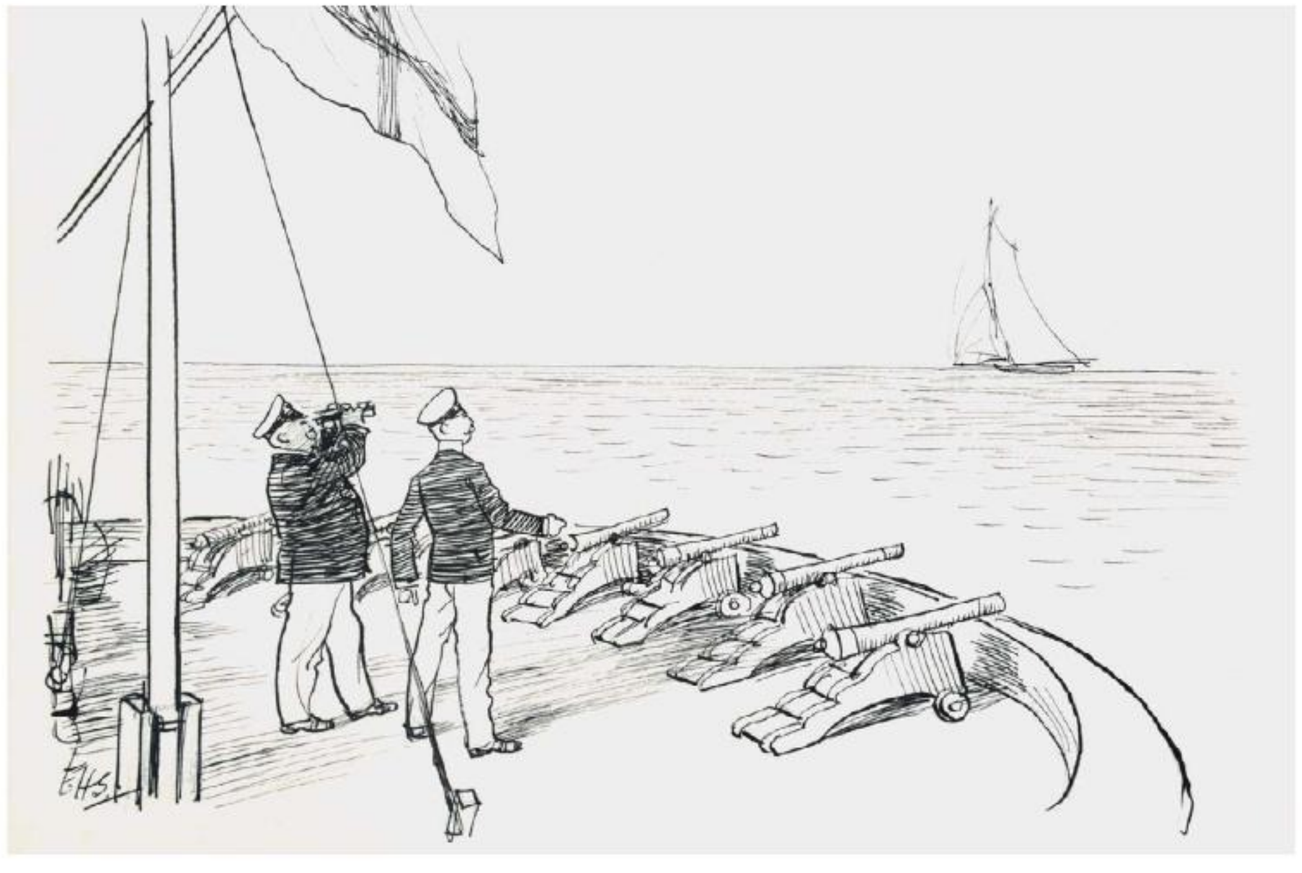
signed

pen and ink with bodycolour, 9 ¾ x 7 ¼ inches

Illustrated: page 98

Nos **198** and **200** are illustrated in Laurence Housman, *Gracious Majesty*, London: Jonathan Cape, 1941

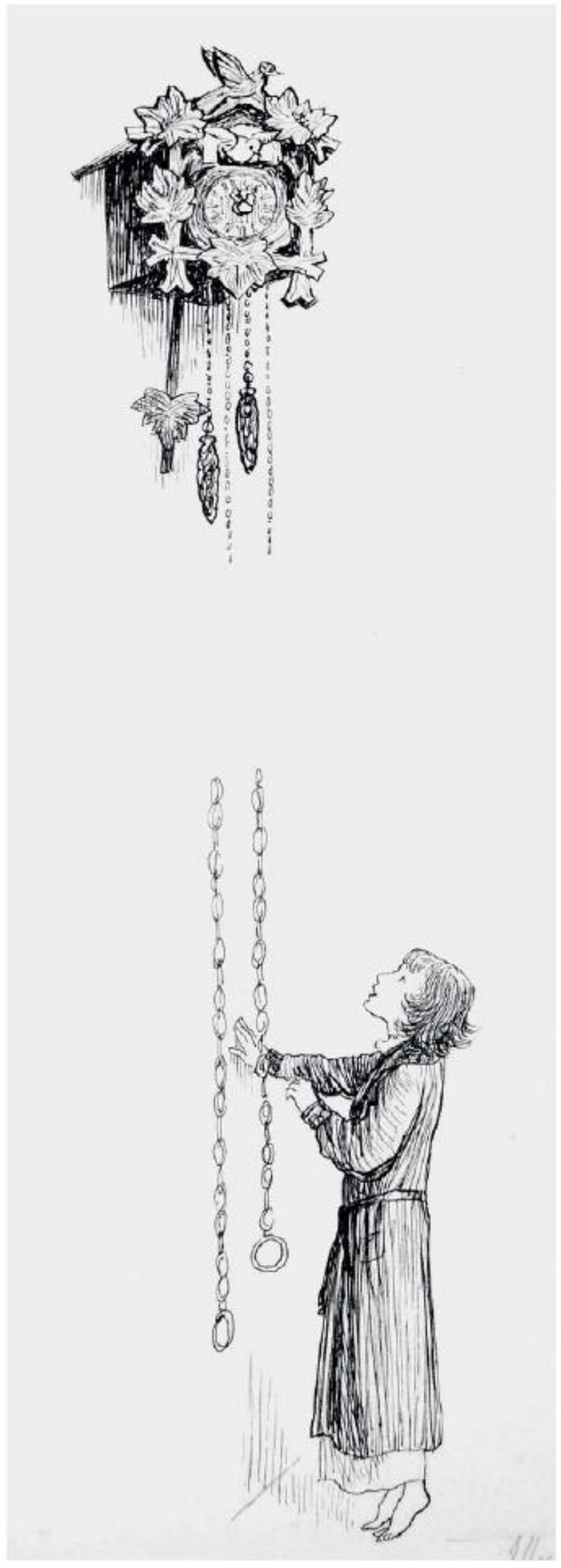
198 A VISIT TO BIRMINGHAM, 1887
signed
pen and ink with bodycolour
10 x 8 ¼ inches
Illustrated: page 149



199 THE STEW WAS PERFECT AND THERE WAS PLENTY OF IT
inscribed with title
and 'The Ogre Courting' below mount
signed on reverse
pen and ink on board
8 x 6 ½ inches
Illustrated: R L Green (ed), *Modern Fairy Stories*, London: J M Dent & Sons, 1955, page 76, 'The Ogre Courting'

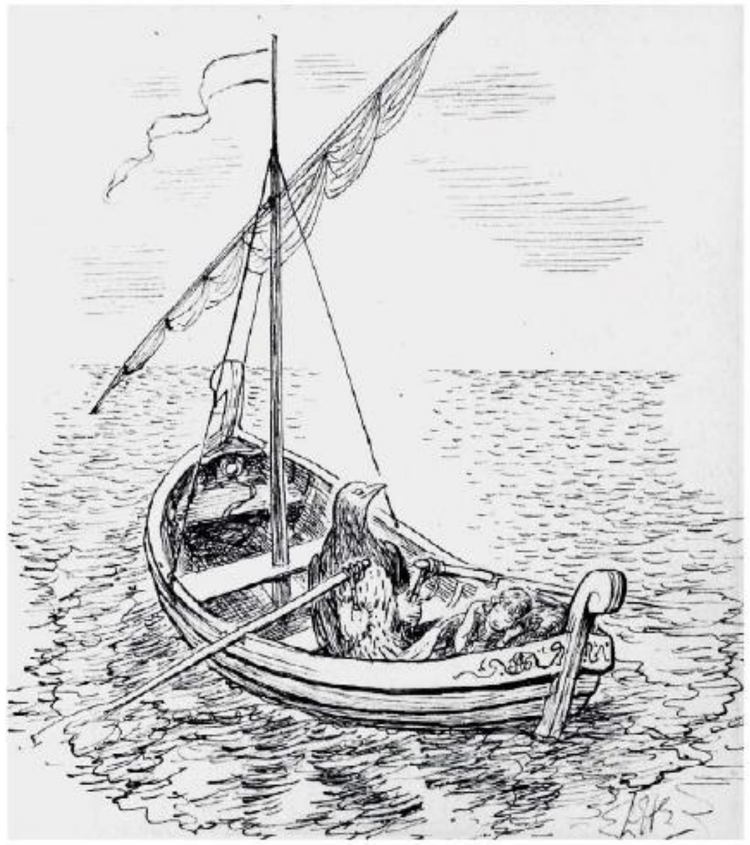
200 GRACIOUS MAJESTY – 'THE SUPERLATIVE RELATIVE'
signed with initials
inscribed with title below mount
signed and inscribed with title and artist's address on reverse
pen and ink
5 ¾ x 8 ¼ inches
Illustrated: page 191

Nos **201-203** are illustrated in Mrs Molesworth, *The Cuckoo Clock*, London: J M Dent & Sons, 1954



201 CATCH HOLD OF THE CHAINS AND SWING YOURSELF UP
signed and inscribed with artist's address on reverse
pen and ink
10 ½ x 4 inches
Illustrated: page 42

202 ... SHE HEARD THE SOFT DIP, DIP OF THE OARS ...
signed with initials
signed and inscribed with title, publishing details and artist's address on reverse
pen and ink
6 ½ x 5 ¼ inches
Illustrated: page 151



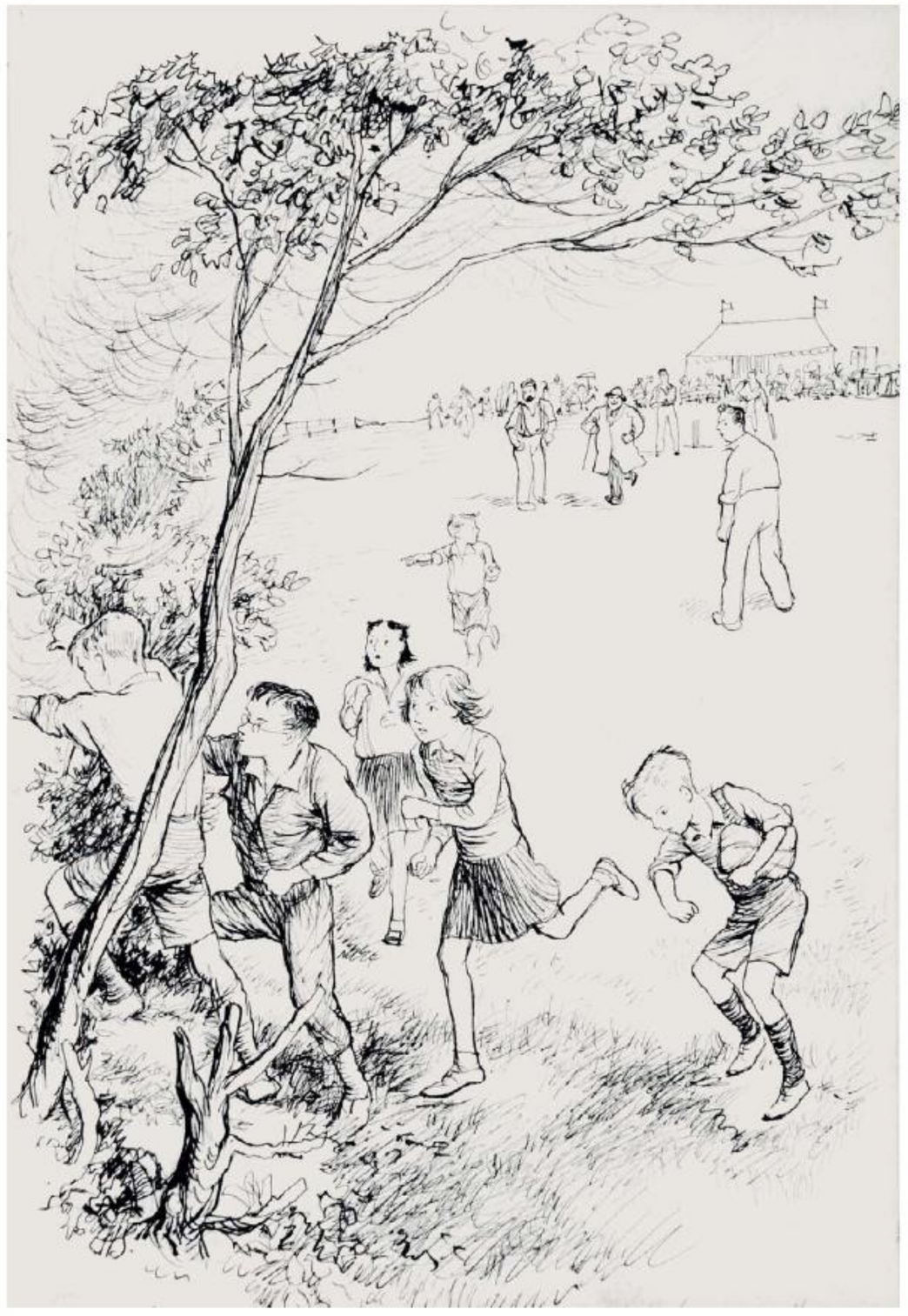
203 ONE SHOULD ALWAYS WALK UP TO CONCLUSIONS ...
signed
pen and ink on board
3 ½ x 5 inches
Illustrated: page 131

Nos **204-207** are illustrated in Malcolm Saville, *Susan, Bill and The Ivy Clad Oak*, London: Thomas Nelson and Sons, 1954

204 HOW OLD ARE YOU, ROBERT?
signed with initials
inscribed with title and book title below mount
pen and ink
8 ½ x 6 inches
Illustrated: page 53

205 THEY BURIED THE TIN
signed with initials
inscribed with title and book title below mount
pen and ink
8 ¾ x 6 inches
Illustrated: page 19

206 HE HAD TO WASTE TIME
signed with initials
inscribed with title and book title below mount
pen and ink
9 x 6 ¼ inches
Illustrated: page 93



207 POURING THROUGH THE GAP
signed with initials
inscribed with title, 'The Children of One Tree' and book title below mount
pen and ink
9 ¼ x 6 ¼ inches
Illustrated: page 111

Nos **208-216** are illustrated in Thomas Hughes, *Tom Brown's Schooldays*, London: Ginn and Company, 1959
They are all inscribed with title below mount and are pen and ink

208 EACH HAD GIVEN HIM SOME PRESENT
8 x 6 inches
Illustrated: frontispiece

209 TOM PERFORMED THE OLD WEST-COUNTRY SONG OF 'THE LEATHER BOTTEL' WITH CONSIDERABLE APPLAUSE
8 ½ x 6 ½ inches
Illustrated: page 39

210 KNOCKING ALL THE WIND OUT OF HIS SMALL CARCASE
3 ¼ x 6 inches
Illustrated: page 34

211 UP WENT THE WHOLE INTO A GREAT BLAZE
5 ½ x 6 inches
Illustrated: page 87

212 TOM AND
'SLOGGER' FIGHT
8 x 5 ¼ inches
Illustrated: page 107

213 THEY WAS ARTER
MY FOWLS TO-DAY,
THAT'S ENOUGH FOR I
5 ¾ x 6 inches
Illustrated: page 100

214 HOLDING ARTHUR
BY THE COLLAR
3 ½ x 5 ¾ inches
Illustrated: page 104

215 YOU'D BETTER
STOP, GENTLEMEN
5 x 6 inches
Illustrated: page 111

216 'WHERE IS IT?'
SAID TOM
8 x 5 ¼ inches
Illustrated: page 145

II

POST-WAR ILLUSTRATORS

SALOMON VAN ABBE
(1883-1955)

EDWARD ARDIZZONE
(1900-1979)

WILLIAM SILLINCE
(1906-1974)

NORMAN NEASOM
(1915-2010)

JONAH JONES
(1919-2004)

RONALD SEARLE
(1920-2011)

ROY GERARD
(1935-1997)

SALOMON VAN ABBE

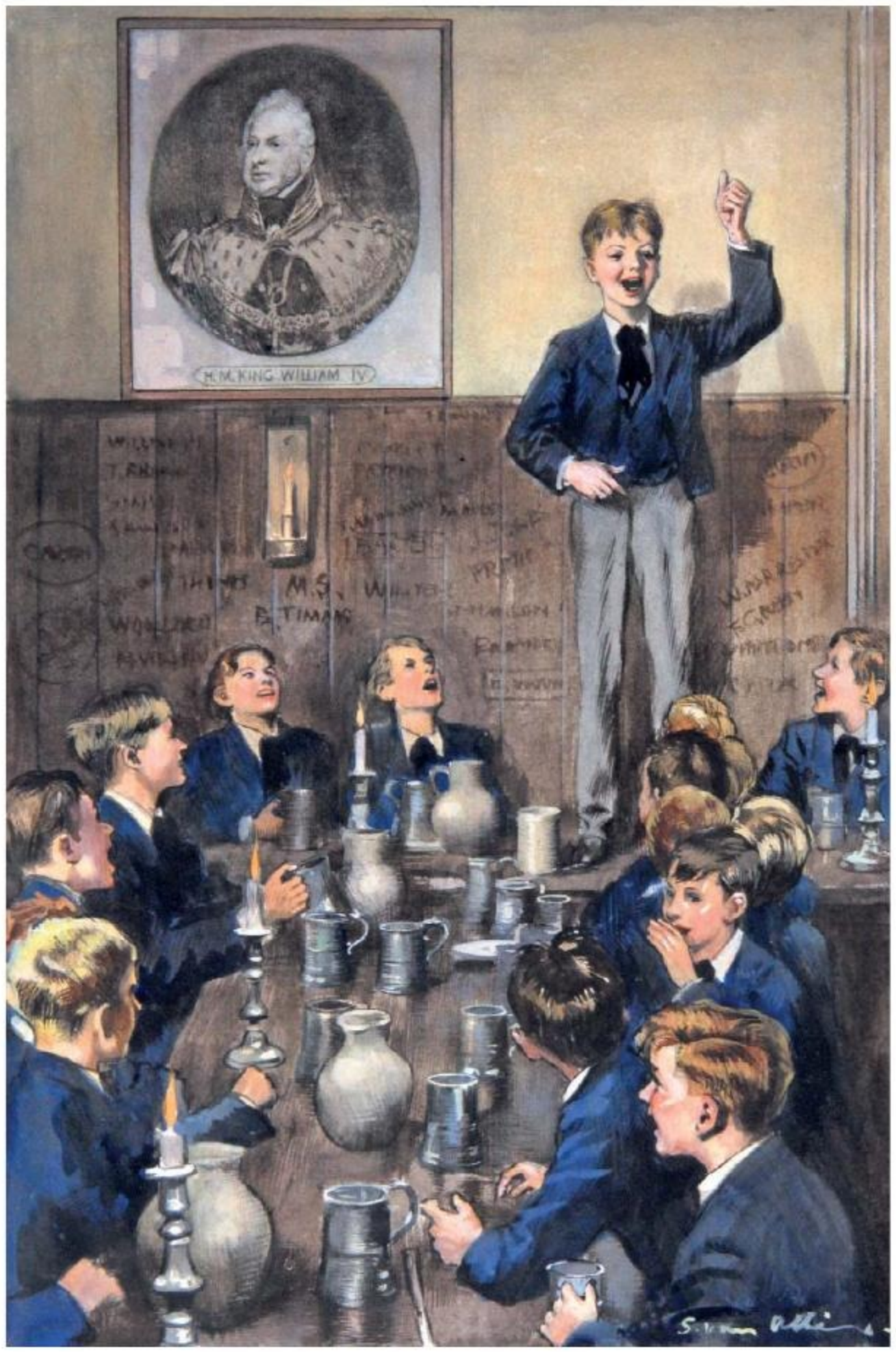
Salomon Van Abbé, RBA ARE (1883-1955)

Dutch-born Salomon Van Abbé developed a range of skills at a number of London art schools, and established himself as a very English illustrator. He is now best remembered for his etchings of legal subjects and his illustrations for popular classics.

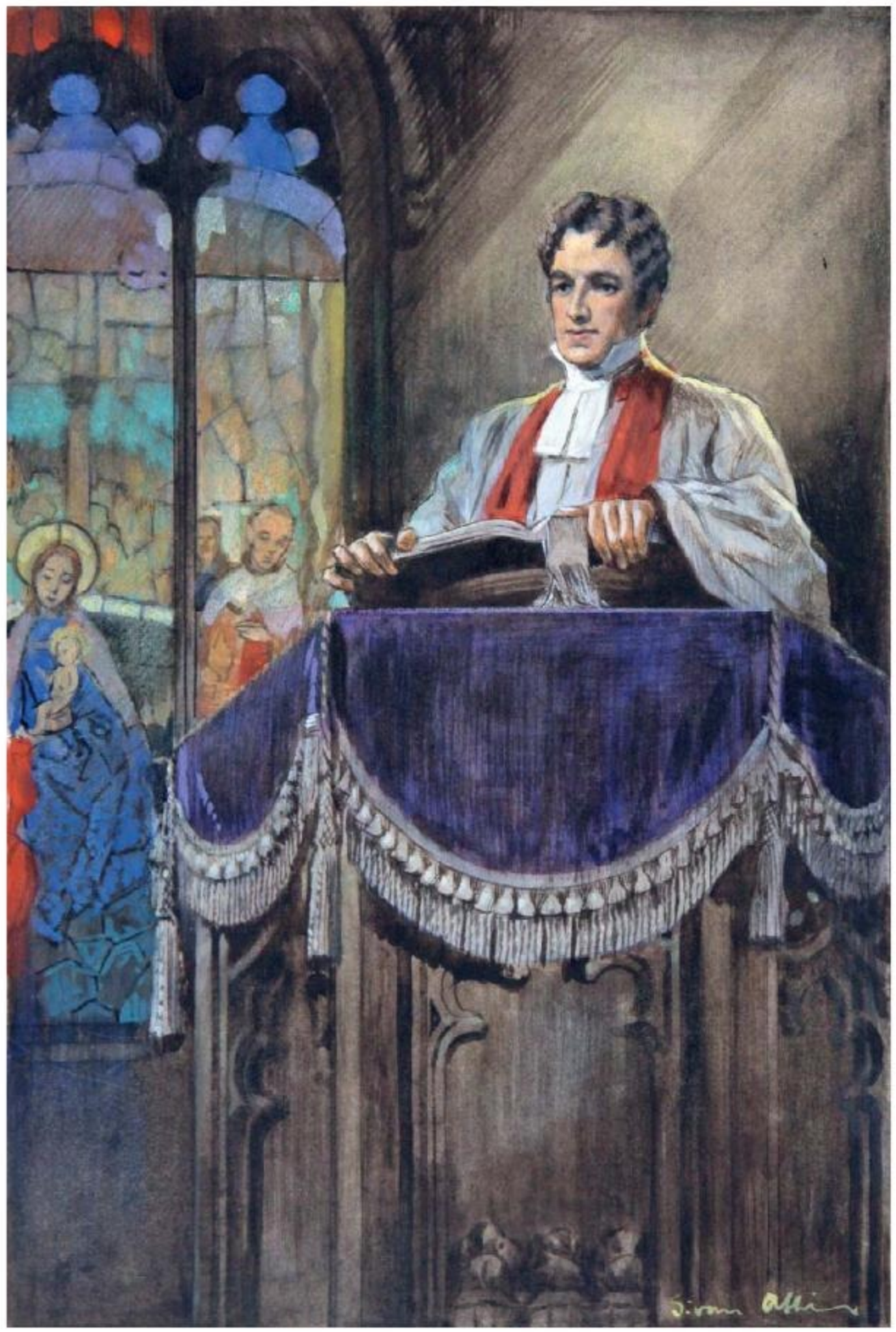
For a biography of Salomon Van Abbé, please refer to *The Illustrators*, 2011, page 152.

Nos **217-225** are all illustrated in Thomas Hughes, *Tom Brown's Schooldays*, London: J M Dent & Sons [The Children's Illustrated Classics], 1949

217 OLD BENJY TOLD TALES TO WHICH TOM LISTENED WITH ALL HIS EARS AND EYES
signed
inscribed 'Told tales of the gallant bouts of forty years back, to which Tom listened with all his ears and eyes. Mine host another old servant of the Browns' and 'Ch 2 "The Veast"' below mount
watercolour and bodycolour with pen and ink
12 x 8 inches
Illustrated: part i, chapter ii, facing page 21



218 TOM PERFORMING THE OLD WEST-COUNTRY SONG OF 'THE LEATHER BOTTEL' WITH CONSIDERABLE APPLAUSE
signed
inscribed with title and 'Chapter VI After the Match' below mount
watercolour and bodycolour with pen and ink
12 x 8 inches
Illustrated: part i chapter vi, facing page 117



219 AND THEN CAME THAT GREAT EVENT IN EVERY RUGBY BOY'S LIFE OF THAT DAY – THE FIRST SERMON FROM THE DOCTOR
signed
inscribed 'He ... showed them ... by every word he spoke in the pulpit ... how that battle was to be fought' and 'Chap VII settling to the collar p116' below mount
watercolour and bodycolour
12 x 8 inches
Illustrated: part i, chapter vii, facing page 148

220 FLASHMAN
signed with initials
inscribed 'Flashman was a formidable enemy for small boys' and 'Part 1 Chapt 8' below mount
pen and ink
4 ¾ x 4 ½ inches
Illustrated: part i, chapter viii, page 157

221
THE QUADRANGLE SEEN FROM THE HALL, LOOKING TOWARDS THE HIGH ST
signed
inscribed 'Rugby School as seen from the close (in 1852)' below mount
pen and ink
9 ½ x 6 ½ inches
Illustrated: part ii, chapter v, page 253

222 TEA CAME IN, AND IMMEDIATELY AFTER THE DOCTOR HIMSELF
signed
inscribed with title and 'Part II Chapter 1' below mount
watercolour and bodycolour with pen and ink
12 x 8 inches
Illustrated: part ii, chapter i, facing page 197

223 TOM HELD HER HAND, AND LOOKED ON STRAIGHT IN HER FACE; HE COULD NEITHER LET IT GO NOR SPEAK
signed
inscribed '"Now Tom," said Arthur, laughing, "Wherever are your manners? You'll stare my Mother out of countenance"' and 'Chapter VI Part 2 Fever in the School' below mount
watercolour and bodycolour with pen and ink
12 x 8 inches
Illustrated: 1949, part ii, chapter vi, facing page 276

224 THE DOCTOR IN HIS STUDY
signed
signed with initials and inscribed with title, 'Part 1 Chapt 8' and '(Curious feature pointed out to me by the present head the window over the fireplace)' below mount
pen and ink
7 ¾ x 6 inches
Illustrated: part ii, chapter vii, page 303

225 RUGBY SCHOOL FROM THE CLOSE
(DRAWING FROM AN OLD PRINT DATED 1852)
signed
inscribed 'Rugby School as seen from the close (in 1852)' below mount
pen and ink
6 x 8 inches
Illustrated: 1949, part ii, chapter viii, page 321

EDWARD ARDIZZONE

Edward Ardizzone, CBE RA RDI (1900-1979)

Highly observant and immensely humane, the work of Edward Ardizzone is in direct descent from the finest French and English illustrators of the nineteenth century. Developing as an artist from 1930, Ardizzone made his name as an illustrator through his contributions to *The Radio Times* and then with *Little Tim and the Brave Sea Captain*, which proved to be one of the most significant picture books published between the wars. Soon considered one of the greatest illustrators of his generation, he also gained a reputation as a distinguished Official War Artist, through his record in word and image of action in Europe and North Africa. Versatile and productive, he produced paintings, sculptures, etchings and lithographs, and worked as a designer.

For a biography of Edward Ardizzone, please refer to *The Illustrators*, 2007, page 313; for an essay on Ardizzone's illustrations to Cyril Ray's *Merry England*, see *The Illustrators*, 1999, pages 193-195.

Key works written and illustrated: *Little Tim and the Brave Sea Captain* (1936); *Tim All Alone* (1956)

Key works illustrated: Contributed to *The Radio Times* (from 1932) and *The Strand Magazine* (from 1942); H E Bates, *My Uncle Silas* (1939); *Poems of François Villon* (1946); Walter de la Mare, *Peacock Pie* (1946); Anthony Trollope, *The Warden* (1952) and *Barchester Towers* (1953); William Thackeray, *The Newcomes* (1954); Eleanor Farjeon, *The Little Bookroom* (1955); Cervantes, *Exploits of Don Quixote* (1959)

His work is represented in numerous public collections, including the British Museum, the Imperial War Museums, Tate and the V&A; and the Ashmolean Museum (Oxford).

Further reading: Brian Alderson, *Edward Ardizzone: A Bibliographic Commentary*, Pinner: Private Libraries Association, in association with the British Library and Oak Knoll Press, 2003; Dr Nicholas Ardizzone, *Edward Ardizzone's World. The Etchings and Lithographs*, London: Unicorn Press/Wolseley Fine Arts, 2000; Gabriel White, *Edward Ardizzone*, London: Bodley Head, 1979

226 TAKING A REST
pen ink and watercolour
7 x 9 ¾ inches

Nos **227-230** are all illustrated in Maurice Gorham, *The Local*, London: Cassell & Co, 1939

The Local

From 1920, Edward Ardizzone lived in Maida Vale at 130 Elgin Avenue, which 'stood on the divide where respectability descended into seediness' (Robert Bruce, 'Ardizzone's Pubs', *Illustration*, Summer 2007, page 10). One of the attractions of the area was the number and range of its public houses, including some magnificent Edwardian edifices. However, Ardizzone was a disciplined artist and, as his daughter, Christianna remembers, 'He had a midday walk up to the pub for a pint of beer … then back to Elgin Avenue for a bread-and-cheese lunch and back at his desk until six' (quoted in Robert Bruce, op cit, page 11).

It was only when Ardizzone regained contact with Maurice Gorham, a childhood friend who had become a journalist, that he began to explore and represent the pubs of Maida Vale, and more widely of London, with any thoroughness. They published *The Local* in 1939 and *Back to the Local* a decade later, as the plates and stock of *The Local* had been destroyed in the Blitz. Ardizzone produced watercolours for the former and reinterpreted them in pen and ink for the latter.

'What inspired Maida Vale's new inhabitant was its range of pubs, which were exceptional for any part of London and from which Ardizzone extracted a world of his own both from their patrons and from their buildings and interiors.'

(Gabriel White, *Edward Ardizzone*, London: Bodley Head, 1979, page 33)

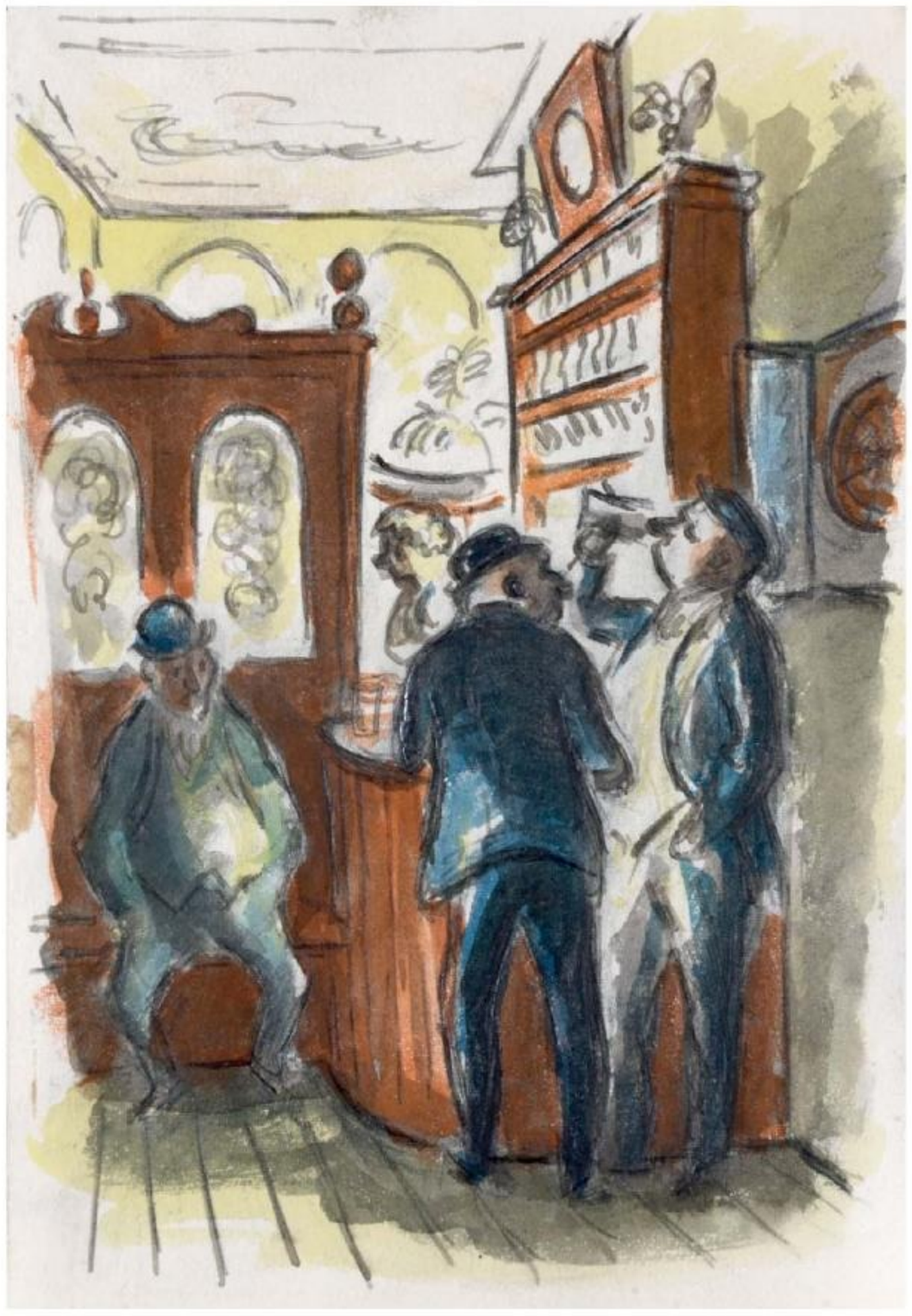
227 BARMAIDS OLD & NEW
inscribed with title below mount
watercolour with pen ink and pencil
7 x 5 ½ inches
Illustrated: page 7

Saloon Lounge at the Warrington

Of the watercolours for *The Local*, four are included here, three of which represent the interiors of particular London hostelries, most notably the Warrington in Maida Vale. Gorham described it in *Back to the Local*:

> The Warrington is a landmark in Maida Vale, where its fine building on a commanding corner dominates a whole neighbourhood. Nor has it rested on its laurels and let progress pass it by. Some years before the war its solid frontage was enlivened by a lighted sign proclaiming 'London's Liveliest Lounge' …
>
> This Lounge has a magnificent staircase, heavy, old-fashioned, imposing. The mere sight of it makes you think of Edwardian revelry, of well-nourished bookmakers and stout ladies in cartwheel hats, of feather boas and parasols and Malacca canes, of dogskin gloves and big cigars. (*Back to the Local*, London: Percival Marshall, 1949, page 33)

228 SALOON LOUNGE AT THE WARRINGTON
inscribed with title below mount
watercolour with pen ink and pencil
8 ½ x 5 ½ inches
Illustrated: page 9



229 PUBLIC BAR AT THE GEORGE
inscribed 'Public Bar at the G' below mount
watercolour with pen ink and pencil
8 ½ x 5 ½ inches
preliminary pencil drawing of the seated man on reverse
Illustrated: page 13

230 KING'S WINE HOUSE
inscribed with title below mount
watercolour with pen ink and pencil
7 x 5 ½ inches
preliminary pencil drawing of the same scene on reverse
Illustrated: page 21

231 THE CHASE
signed with initials
watercolour with pen and ink
6 ½ x 11 inches

232 THE FAMILY ON THE BEACH
signed with initials
watercolour with pen and ink
7 ¼ x 11 ¼ inches
preliminary pencil drawing of the same scene on reverse

233 COUNTRY PLEASURES BOATING
signed 'Diz'
pen and ink on ceramic plate
11 ¾ x 14 ½ inches oval

'One or two jeux d'esprit *exist where* [Edward Ardizzone] *and his friend John Verney decorated plain, fired pottery for the fun of it, including a mug with a milking-scene, oval dishes in the style of 'Country Pleasures'* [manufactured by the New Chelsea China Co Ltd in 1956]; *but these were never intended for publication.'*

(Brian Alderson, *Edward Ardizzone: A Bibliographic Commentary*, Pinner: Private Libraries Association, 2003, page 232)

234 THE SETTING A MEMORY OF BEG MEIL ON THE COAST OF BRITTANY WHERE THE TREES GROW ALMOST TO THE WATER'S EDGE
signed, inscribed with title and 'Illustration for a story in a children's magazine called "The Young Elizabethan" 1958?' on attached label
pen and ink
4 ¾ x 7 ¾ inches
pen and ink drawing of two policemen arresting a man on reverse
Probably illustrated in *The Young Elizabethan*

WILLIAM SILLINCE

William Augustus Sillince, RWS RBA SGA FSIA (1906-1974), sometimes known as 'Sillince'

Described by Fougasse as 'technically a most excellently equipped artist, with an enthusiasm for experiment', William Sillince is best known as a wartime cartoonist whose soft pencil lines perfectly portrayed the limitless reserves of cheerful resilience of the British character.

The son of a Royal Navy Marine Engineer, William Sillince was born in Battersea, south London on 16 November 1906. As a child he was educated at Osborne House School in Romsey, before going on to study at Regent Street Polytechnic School of Art, Central School of Art & Crafts and the Regional College of Art in Hull. In 1928, he embarked upon a career in advertising, joining Haddons Advertisting Agency and working for clients such as Players Cigarettes and Guinness. In 1936, he became a freelance cartoonist, contributing regularly to *Punch*, *The Bystander* and under the pseudonym 'Silenus' for the *Daily Sketch*; his association with *Punch* would last for almost 40 years. The arrival of the Second World War allowed him to produce some of his best work – gentle social observations of British wartime resilience and eccentricity, produced in soft pencil on textured paper.

Between 1949 and 1952, Sillince taught part-time at Brighton College of Art, before lecturing in graphic design at Hull Regional College of Art from 1952 to 1971. He also illustrated a number of books, including *Water, Wine and Song* (1943), *This Merrie English* (1954) and *Basic British* (1956), and was commissioned to design the Alice in Wonderland room at Burton Constable Hall, East Yorkshire. He died on 10 January 1974.

A keen watercolourist as well as cartoonist, Sillince exhibited at the Royal Academy, New English Art Club, the Royal Society of British Artists (of which he was elected a member in 1949), the Royal Watercolour Society (ARWS 1949, RWS 1958) and the Royal Scottish Academy. He exhibited abroad, in Belgium and France, and was an Honorary Foreign Member of the Philadelphia Watercolour Club.

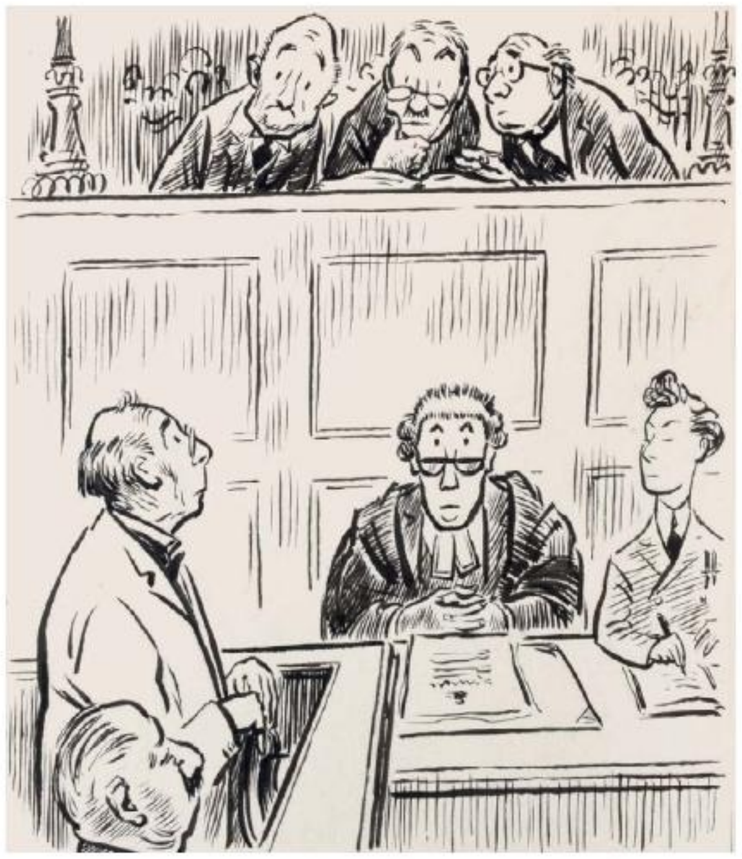
His work is represented in numerous public collections, including the British Museum and the Imperial War Museums.

The biography of William Sillince is written by Alexander Beetles.

Nos **235-244** are all illustrated in Victor Ross, *Basic British*, London: Max Parrish, 1956,

235 A FOREIGNER CAN CHOOSE DIFFERENT METHODS OF GIVING HIMSELF AWAY
inscribed with title below mount
8 ½ x 5 ¾ inches
Illustrated: page 13

236 DELIGHT IN THE INFINITE SUBTLETIES & RICHNESS OF THE ENGLISH VOCABULARY
inscribed with title below mount
6 x 5 ½ inches
Illustrated: page 16



237 BRITISH CATS WERE A REVELATION
inscribed with title below mount
8 ½ x 5 ¾ inches
Illustrated: page 21

238 LAY MAGISTRATES SIT IN JUDGEMENT OVER THEIR FELLOWS
inscribed with title below mount
6 x 5 ¼ inches
Illustrated: page 37

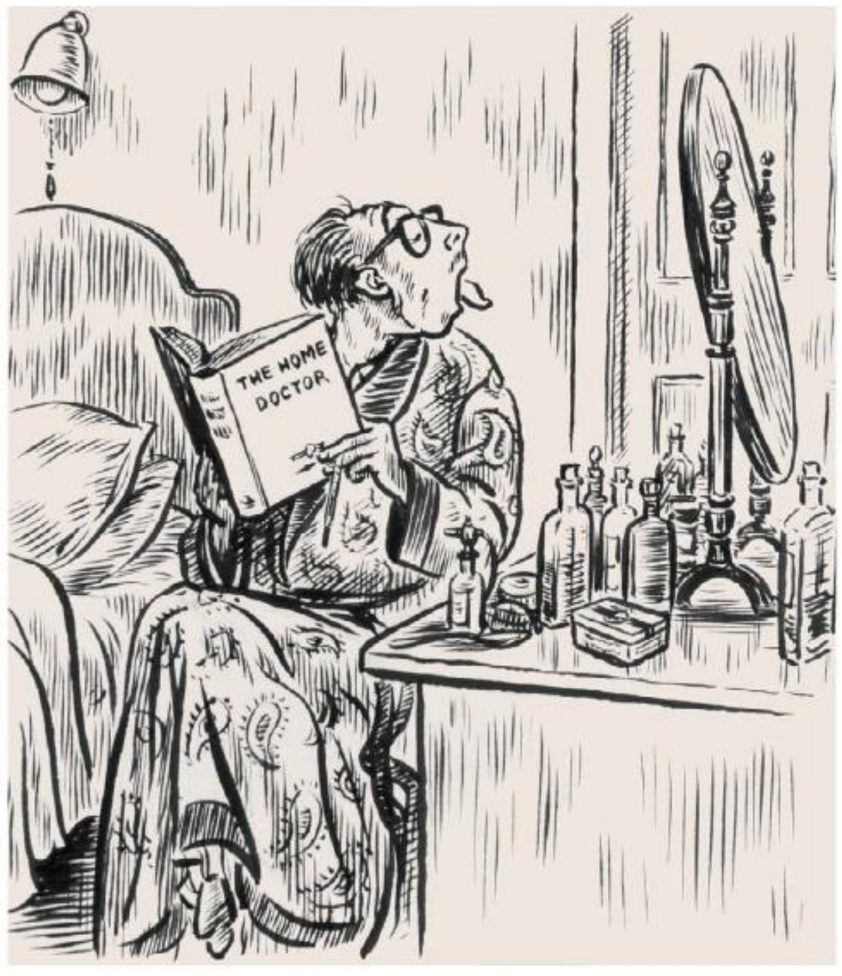
239 THE ENGLISH MAKE SOME OF THEIR FIRMEST FRIENDS FROM AMONG THOSE THEY IMPRISON
inscribed with title below mount
6 x 5 ½ inches
Illustrated: page 41

240 NO PROPER ENGLISHMAN WOULD JUMP A QUEUE
inscribed with title below mount
8 ¾ x 5 ½ inches
Illustrated: page 45

241 I ADMIRE THAT ENGLISH INSTITUTION, THE LONG WEEK-END
inscribed with title below mount
6 x 5 ¼ inches
Illustrated: page 47

242 UNCLE BERTIE'S FIRST COMPLETE ENGLISH SENTENCE WAS 'UP THE GUNNERS'
inscribed with title below mount
8 ¾ x 5 ¾ inches
Illustrated: page 77

243 AUTO-DIAGNOSIS AND SELF-MEDICATION
inscribed with title below mount
6 x 5 ½ inches
Illustrated: page 91



244 TOO MUCH SALESMANSHIP DOESN'T GO DOWN TOO WELL IN THIS COUNTRY
inscribed with title below mount
8 ½ x 5 ½ inches
Illustrated: page 99

Celebrating the Centenary of Dylan Thomas

This year *The Illustrators* joins in the celebration of the centenary of the birth of the Welsh poet, Dylan Thomas (1914-1953), by including illustrations by Norman Neasom and Paul Cox (on pages 294-297), and a medal by Jonah Jones. Though his life was short and irregular, Thomas had an extraordinary career and remains much loved for such classic works as his radio play, *Under Milk Wood* (first produced by the BBC in 1954), his story, *A Child's Christmas in Wales* (first published in 1955) and the lyrical poems, 'And death shall have no dominion' (1933), 'Fern Hill' (1945) and 'Do not go gentle into that good night' (1951).

NORMAN NEASOM

Norman Neasom, RWS RBSA SAS (1915-2010)

Having grown up on a farm in Worcestershire, Norman Neasom developed into a master of the figure in the landscape. However, he did so in a variety of ways, creating work that ranged from the purely naturalistic through the caricatural to the poetic and surreal, and that seemed to straddle the pagan and the pious.

Norman Neasom was born on the family farm of Birchensale, near Redditch in Worcestershire, on 7 November 1915, and lived there for his first 34 years. The farm itself, and the general environment in which Neasom grew up, obviously had an enormous effect upon him, and he retained an intuitive sense of time and place. He was steeped in the history of both Redditch and the counties to the west of his home town, which he tended to make the special province of his painting.

A pupil of first a local kindergarten, and later Redditch County High School, Neasom once said that he never had much of an education and 'staggered through school on the strength of [his] art'. He became a member of the High School's semi-autonomous art school, which was run by Ernest Lupton Allan. Allan encouraged him to enter Birmingham College of Art, which he did in 1931, studying most notably under Bernard Fleetwood-Walker. He had an 'old-fashioned formal training', with drawing from the antique and life drawing, and also lessons in illustration and design. On completing his studies, he returned to work on the farm, but continued to experiment with style, subject and technique.

On the outbreak of the Second World War, Neasom joined the Rescue Service. In 1946, he returned to the Birmingham College as a member of staff, becoming a colleague of many of his former teachers. Together with William Colley, he initiated the idea of regular themes, often of a historical nature, which would focus the attention and energy of the students and give them a context for their work. This contextual and experiential approach epitomises his own art, and was developed against both the pedantry of an academic classicism and an equally dry system based on abstraction.

Neasom confronted this newer system in 1953 when he moved to Redditch School of Art. Whatever his doubts as to its validity, he turned it to his advantage, using the example of Eric Fraser in order to integrate elements of Modernism into a more traditional approach. He experimented with printmaking (1960s) and the medium of scraperboard, varnished and then engraved (early 1970s). However, he continued to work most reguarly in watercolour and bodycolour, and began to exhibit landscapes at the Royal Academy, the Royal Society of Painters in Water-Colours and the Royal Birmingham Society of Artists. In 1977, Neasom wrote a series of articles on 'Sketch-Book Drawing' for *Leisure Painter*. This series sets out his own methods and preoccupations as an artist, and indicates something of his success as a teacher.

Following his retirement from teaching, Neasom gained in reputation, and was elected to the membership of Royal Society of Painters in Water-Colours (ARWS 1978, RWS 1989), the Royal Birmingham Society of Artists (1981), and Stratford Art Society, of which he became patron. Through the 1970s and 80s, and into the 90s, he regularly exhibited works of a consistently high quality at these venues. He died on 23 February 2010.

His work is represented in the collections of Her Majesty the Queen; the Royal Watercolour Society; and Birmingham Museum & Art Gallery, the Royal Birmingham Society of Artists and the West Midlands Arts Council.

245 RECRUITS
signed
pen and ink with pencil, 11 ¼ x 13 inches

246 CAPTAIN CAT
signed
inscribed with title below mount
pen and ink
6 x 6 inches

247 CAPTAIN CAT ASLEEP
inscribed 'Under Milk Wood'
below mount
pen and ink
6 x 6 ½ inches

'Captain Cat, the retired blind seacaptain, asleep in his bunk in the seashelled, ship-in-bottled shipshape best cabin of Schooner House'

(Dylan Thomas, *Under Milk Wood*)

248 UNDER MILK WOOD
signed
pen and ink
7 ¾ x 8 inches

JONAH JONES

Leonard Jonah Jones (1919-2004)

Jonah Jones was a significant artist, writer and educator, who will be best remembered for his carved sculpture and lettering, and his stained glass. Though born in County Durham, he was of Welsh extraction, and increasingly engaged with that inheritance. His treatment of Welsh related subject matter and Welsh-language texts was essential to his half-century career in Wales.

Leonard Jonah Jones was born in Wardley, a colliery village in County Durham, on 17 February 1919. He was the eldest of four children of a former miner of Welsh extraction. Though he ended his grammar school education at the age of 16, he attended evening classes at the King Edward VII School of Art in Newcastle upon Tyne, and it was there that Leonard Evetts introduced him to the art of lettering.

As a conscientious objector, Jones responded to the Second World War by joining the 224 Parachute Field Ambulance, within the 6th Airborne Division, in 1944. He joined this field ambulance unit specifically to meet John Petts, a painter and wood engraver, whose illustration to a story by Dylan Thomas he had seen in *The Listener*. Together with John Ryder, a typographer and book designer, they set up a printing press at RAF Ringway, in Cheshire, and printed instructional material for trainee parachutists. Another early wartime experience also indicated his future direction as, stationed on Exmoor, he took a walk with a Welsh soldier and began to realise the importance of his own Cambrian inheritance. He was involved in the Ardennes campaign, from late 1944, and the airdrop over the Rhine at Wesel in March 1945. On reaching Belsen in the April, he realised that his position as a pacifist was untenable.

At the end of the war, Jones served at Mount Carmel College, an army education centre in Palestine. There, in 1946, he met and married Ida Grossman, a committed Zionist, who later wrote under the pen name, 'Judith Maro'. He returned to Britain with her in June 1947, and they settled first on Tyneside before moving to Llanystumdwy in Caernarfonshire. There he worked with John Petts at the Caseg Press, under the patronage of Lady Lloyd George.

When there proved to be little demand for the type of limited editions that he and Petts had planned, Jones undertook a six-week intensive course at Eric Gill's former workshop, at Pigotts, Buckinghamshire, in 1949, on a small scholarship from the York Trust. In particular, he studied letter cutting in stone from Laurence Cribb and 'the finer points of putting lead through the stick' from Gill's son-in-law, René Hague (Stephens 2004). This enabled him to open his own workshop at Tremadoc on the Lleyn Peninsula in Gwynedd. He and his family lived firstly at Pentrefelin and then at a house on the Dwryd estuary close to Portmeirion, where he began a long friendship with its architect, Clough Williams-Ellis. He fulfilled some important early commissions, but then contracted tuberculosis, and had to spend five years in a sanatorium. In 1955, while convalescing, he converted to Catholicism, and this led to some major commissions for stained-glass windows and carvings, including a Madonna and Child for Ampleforth Abbey in North Yorkshire in 1960. He also began to produce busts of a number of eminent sitters, including John Cowper Powys (1956) and Bertrand Russell (1959).

During the 1960s and 1970s, Jones worked abroad, first as a teacher at the British School in Rome, then as an external assessor to colleges in Northern Ireland, and finally, in the years 1974-78, as both Director of the National College of Art and Design, Dublin, and Director of Kilkenny Design Workshops. He was also artist in residence at Newcastle University, in 1979-80, and Gregynog arts fellow at the University of Wales in 1981.

In later life, Jones concentrated on literary projects, both as a writer and a letterer. He published two novels – *A Tree May Fall* (1980) and *Zorn* (1987) – an illustrated study of *The Lakes of North Wales* (1983), a book of autobiographical essays entitled *The Gallipoli Diary* (1989) and a biography of Clough Williams-Ellis (1998). He also contributed several designs for books for the Gregynog Press, including *Lament for Llewelyn the Last* (1982).

His last 13 years were spent in Llandaff, Cardiff, and, while he was no longer able to work with heavy sculpture, he still painted. In 2002, he was honoured with a retrospective exhibition at St David's Hall. Dying on 29 November 2004, he was survived by his wife and three children.

Having received the Queen's Jubilee Medal for service in the arts in 1983, Jones was posthumously awarded an honorary membership of the Royal Society of Architects, Wales.

His public commissions include work for the chapels of Ampleforth College (North Yorkshire), Loyola Hall, Rainhill, (Merseyside), Ratcliffe College (Leicestershire) and St Patrick's Catholic Church, Newport (Monmouthshire).

Further reading: Euan Cameron, 'Jonah Jones. Letter carver and artist, he learned his craft at Eric Gill's workshops', *Guardian*, 14 January 2005 [obituary]; Peter Jones, *Jonah Jones: An Artist's Life*, Brigend: Seren, 2011; Meic Stephens, 'Jonah Jones. Artist-craftsman in the tradition of Eric Gill', *Independent*, 2 December 2004 [obituary]

249 DYLAN THOMAS
bronze
5 inches diameter
Issued by *The Medal* in 1985 in an edition of 37

Dylan Thomas
In 1981, Jonah Jones received the commission to produce a memorial to Dylan Thomas for Poets' Corner in Westminster Abbey. Carved in green Penrhyn stone, it includes a two-line quotation from one of Thomas's most famous poems, 'Fern Hill' (1945): 'Time held me green and dying/Though I sang in my chains like the sea'. Four years later, in 1985, he produced the present medal with a shorter version of the same quotation. He initially carved the pattern for it in slate, before having it cast in bronze by Hogans foundry.

RONALD SEARLE

Ronald William Fordham Searle, CBE (1920-2011)

Equally inspired by a wide range of experience and a great knowledge of the history of caricature, Ronald Searle has honed an incisive graphic skill to develop an unparalleled graphic oeuvre, an oeuvre that has made him one of the most popular and influential cartoonist-illustrators.

For a biography of Ronald Searle, please refer to *The Illustrators,* 2007, pages 355-356; for essays on various aspects of the artist's achievement, see *The Illustrators*, 1999, pages 228-230; and *The Illustrators*, 2000, pages 40-42.

Key works illustrated: Contributed to *Punch* (from 1946); *Hurrah for St Trinian's* (1948); Geoffrey Willans, *Down with Skool!* (1953)

His work is represented in numerous public collections, including the British Museum and the V&A; and the Bibliothèque Nationale (Paris).

Further reading: Russell Davies, *Ronald Searle*, London: Sinclair Stevenson, 1990

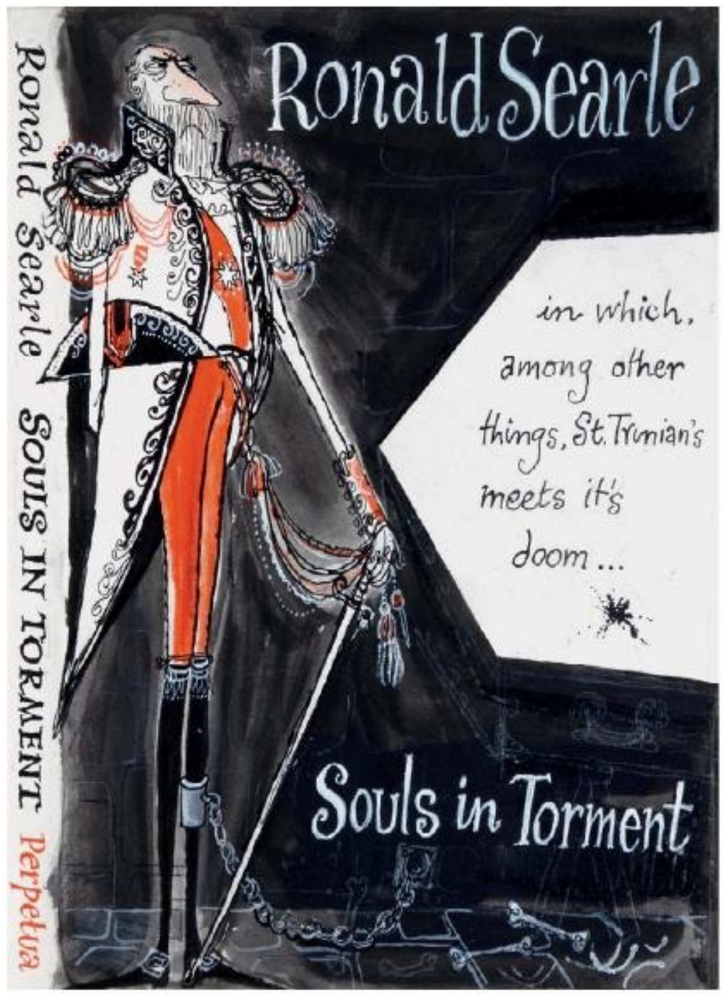
Chris Beetles Gallery held the major tribute exhibition, 'Ronald Searle Remembered', in May-June 2012. It was accompanied by a 200 page fully illustrated catalogue, containing newly researched essays and notes.

250 THE AUTHOR
signed
pen and ink
11 ¾ x 8 ¾ inches oval
Design for a
Christmas card

251 PHOTOGRAPHING A DANCER
signed with initials
pen and ink
8 x 7 inches
Design for a Christmas card commissioned by the photographer, Roger Wood, 1949

Photographing a Dancer
The British photographer, Roger Wood (1920-2005), was best known for his images of the ballet. Each year, he commissioned an artist to design his Christmas card and, in 1949, Ronald Searle responded by imagining Wood at work.

For other examples of designs in this catalogue that were commissioned by Wood, see the entries on André François, ffolkes and John Glashan.


Ronald Searle
in which, among other things, St. Trinian's meets it's doom ...
Souls in Torment
Ronald Searle SOULS IN TORMENT Perpetua

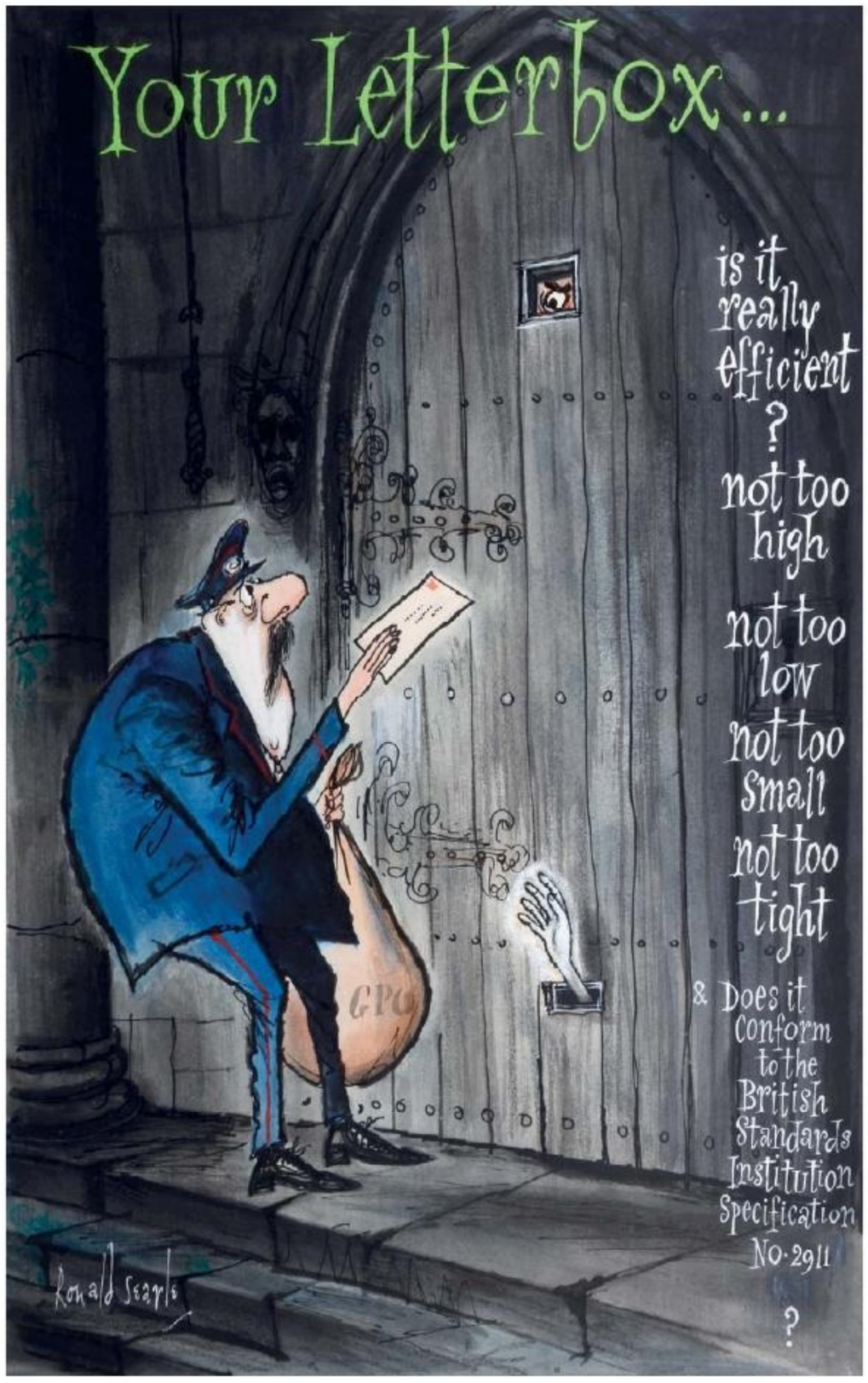
252 THE RAKE'S PROGRESS
Ronald Searle, *The Rake's Progress*, London: Perpetua 1955, first edition
Provenance: Sir William Alexander Fitzwilliam Barrington
original illustration on page 9: self-portrait
signed, inscribed 'for Fitz, some awful warnings ... as always' and dated 'Christmas 1955'
pen and ink, 4 ¼ x 5 ½ inches

The Rake's Progress
Ronald Searle dedicated this copy of *The Rake's Progress* (1955) to Sir Alexander Fitzwilliam Barrington (1909-2003), known as 'Fitz'. He and Fitz met during the Second World War, when both were captured by the Japanese in 1942 and incarcerated in Changi Gaol on Singapore until 1945. It was in sharing this horrific experience that they forged a lifelong friendship. After the war, Fitz worked for the publisher, Max Parrish, and so aided the publication of Searle's work. Searle reciprocated by giving his friend an inscribed copy of every book he had published. He frequently stayed at Fitz's house in Chelsea while, following Searle's move to France in 1961, Fitz would often visit him. Fitz succeeded to the Barrrington Baronetcy following the death of his brother in 1980.

253 SOULS IN TORMENT
signed, inscribed with title and dated 1953
pen ink, watercolour and bodycolour
10 ¼ x 8 ¼ inches
Illustrated: Ronald Searle, *Souls in Torment*, London: Perpetua, 1953, front cover

254 SOULS IN TORMENT AT ST TRINIAN'S [opposite]
signed and dated 1954
pen ink and monochrome watercolour
17 ½ x 17 inches
Design for Seftons Childrens Handkerchiefs

Life will be empty without you, Drusilla
How to Shrink a Human Head
Hand up the girl who burnt down the East Wing last night
Souls in Torment at St Trinian's
I'll just die and then you'll be sorry
I must not smoke cigars during prayers
I must not smoke cigars during ...
Ronald Searle
[1954]


Your Letterbox...
is it really efficient ? not too high not too low not too small not too tight & Does it conform to the British Standards Institution Specification No·2911 ?
GPO
Ronald Searle

255 YOUR LETTERBOX ...

IS IT REALLY EFFICIENT? NOT TOO HIGH NOT TOO LOW NOT TOO SMALL NOT TOO TIGHT & DOES IT CONFORM TO THE BRITISH STANDARDS INSTITUTION SPECIFICATION NO 2911?

signed

signed, inscribed 'Care Hope Levesche & Steele/11 Jubilee Place/London SW3' and dated '31 Oct 1961' on original label

pen ink and watercolour with bodycolour on board, 17 ¾ x 12 inches

Provenance: Commissioned by the Midlands Postal Region; given to David Henry, Controller of Operations, on his leaving the Midlands Postal Region

256 FINANCING THE FARM

THE BRANCH MANAGER IS THE KEY MAN BECAUSE HE IS IN A POSITION TO BUILD UP A CLOSE RELATIONSHIP WITH HIS FARMER CUSTOMER

signed and incribed with title and 'Lloyd's brochure illust. 8'

pen and ink with monochrome watercolour

7 x 11 inches

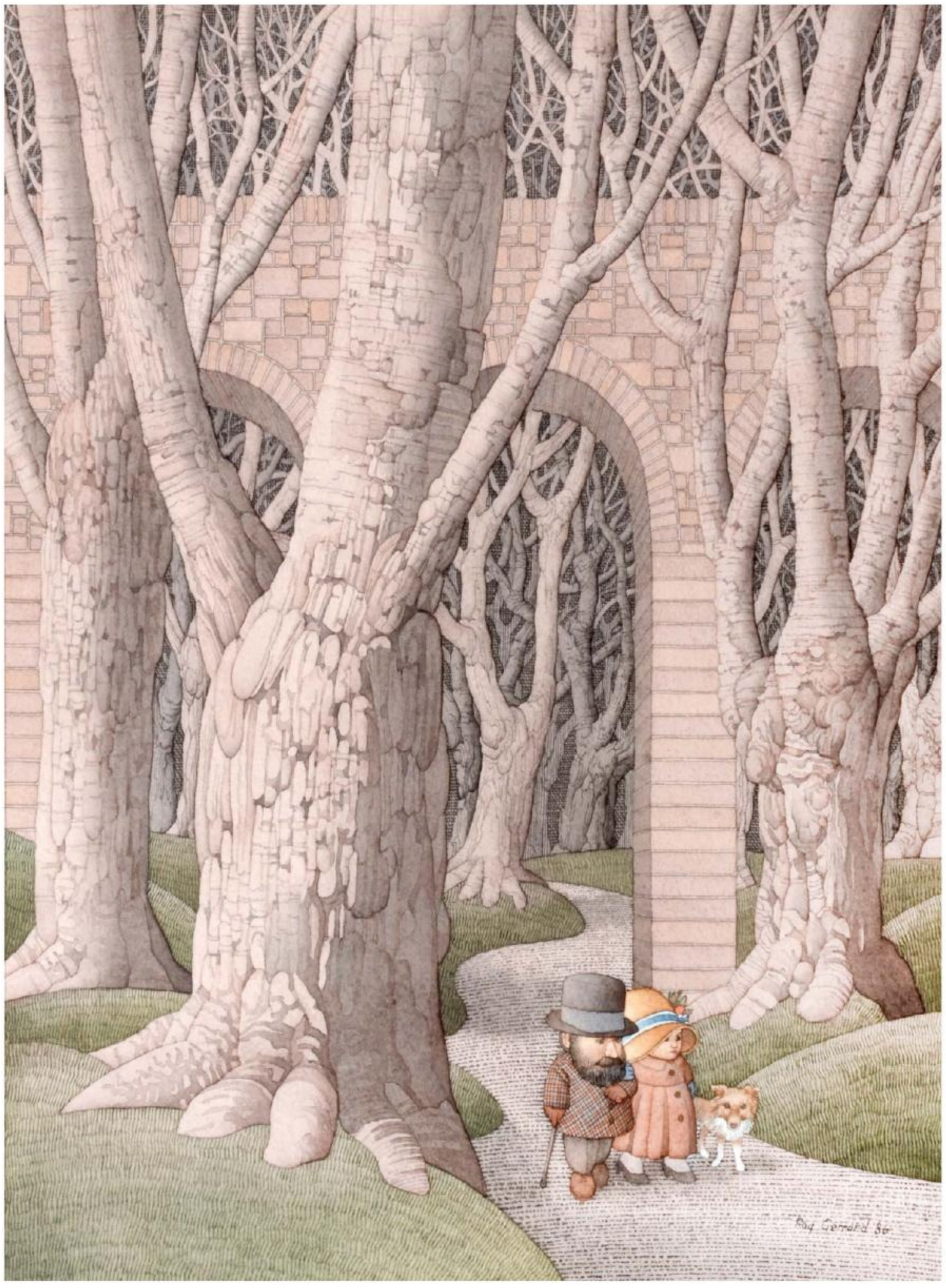
Drawn for a brochure for Lloyds Bank, 1982

ROY GERRARD

Roy Gerrard (1935-1997)

Roy Gerrard was best known for his delightful picture books, which 'charmed children with … bouncy rhymes and thumb-shaped characters acting out their adventures – and misadventures – in sumptuous period settings' (Wolfgang Saxon, *The New York Times*, 13 August 1997, 'Obituary').

For a biography of Roy Gerrard, please refer to *The Illustrators*, 2010, page 166



257 IN BRABYNS PARK
signed and dated 86
inscribed with title below mount
pen ink and watercolour
13 ¾ x 10 ½ inches

12

POST-WAR CARTOONISTS

DAVID LOW
(1891-1963)

ROWLAND EMETT
(1906-1990)

BARRY APPLEBY
(1909-1996)

VICTORIA DAVIDSON
(1915-1999)

EMMWOOD
(1915-1999)

ANDRE FRANCOIS
(1915-2005)

NORMAN THELWELL
(1923-2004)

FFOLKES
(1925-1988)

DAVID LEVINE
(1926-2009)

JOHN GLASHAN
(1927-1999)

WILLIAM PAPAS
(1927-2000)

LARRY
(1927-2003)

DAVID LOW

Sir David Alexander Cecil Low (1891-1963)

David Low was considered the most outstanding British political cartoonist of his generation. Able to capture recognisable likenesses with great economy, he produced the definitive image of a number of leading figures of the day. And he did so with a subtle combination of ridicule and insight, rather than exaggeration and condemnation. A key feature of his approach was the use of such symbols as the strong but stubborn TUC carthorse and the reactionary Englishman, Colonel Blimp.

For a biography of David Low, please refer to *The Illustrators*, 2011, page 180.

His work is represented in numerous public collections, including the British Museum, the National Portrait Gallery and the V&A; and the British Cartoon Archive, University of Kent (Canterbury). His papers are in the Beinecke Library (Yale University).

Further reading: Colin Seymour-Ure and Jim Schoff, *David Low*, London: Secker & Warburg, 1985

Nos **258-262**
Provenance: Bobby and Virginia Chapman, Debden Manor

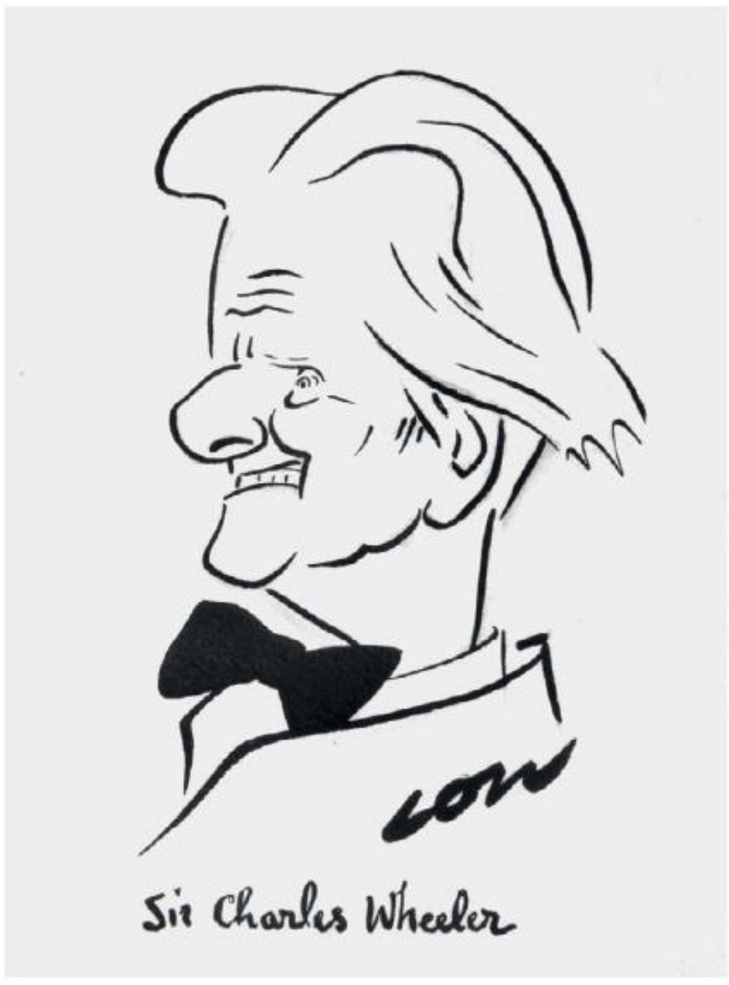
258 OLIVER LYTTELTON, 1ST VISCOUNT CHANDOS
signed and inscribed 'Chandos'
pencil with watercolour
9 x 6 ¼ inches
There are preliminary studies for this drawing in the National Portrait Gallery.

259 JACK COTTON
signed and inscribed with title
pencil sketch of a soldier on reverse
pencil
7 ¾ x 6 inches
There are preliminary studies for this drawing in the National Portrait Gallery.

260 SIR CHRISTOPHER CHANCELLOR
signed and inscribed with title
pencil
8 x 6 inches
There are preliminary studies for this drawing in the National Portrait Gallery.

261 JOHN OSBORNE
signed and inscribed with title
pencil
8 x 6 inches
There are preliminary studies for this drawing in the National Portrait Gallery.

262 SIR CHARLES WHEELER
signed and inscribed with title
pen and ink
8 x 6 inches



THE SPENCER/CHURCHILL FAMILY TREE
Relative by marriage STUART
Relative by marriage MANNINGHAM BULLER
Son-in-law SOAMES
Nephew-in-law EDEN
Son-in-law SANDYS
Relative by marriage HEAD
Relative by Marriage MACMILLAN
Relative by Marriage HOME
Relative by marriage SALISBURY
"Whatever gives you the idea that the Churchill Government will end with Winston's retirement? With the nine members of his family already in the Ministry, reinforced by two more to keep out outsiders, there is every prospect that the property will remain in the family. The only chap that needs a bullet-proof vest in that set-up is the foreigner Rab Butler."...
LOW

263 THE MORE IT CHANGES –
signed and inscribed with title
pen and ink
12 ¾ x 18 ½ inches
Illustrated: *Manchester Guardian*, April 1955

The More it Changes –

On 6 April 1955, Winston Churchill resigned as Prime Minister and retired from politics. As David Low's cartoon indicates, the belief that his influence over the Conservative government would end at this point was ill founded, as a remarkable number of Conservative politicians shared familial ties with Churchill. His deputy and nephew-in-law, Anthony Eden (portrayed here as a lapdog), replaced him as Prime Minister, while Churchill also had two sons-in-law – MP for Bedford, Christopher Soames, and Minister of Housing and Local Government, Duncan Sandys – in the party. In addition, no fewer than six other members of the party were related to the departing Prime Minister through the aristocratic families of Cavendish and Spencer, from whom Churchill was descended. Also referenced in Low's cartoon are:

- James Stuart, Secretary of State for Scotland. Stuart was the son-in-law of Victor Cavendish, 9th Duke of Devonshire, having married Lady Rachel Cavendish in 1923. The 5th Duke of Devonshire was married to Georgiana Spencer, a distant relative of Winston Churchill.
- Harold Macmillan, Minister of Defence. Macmillan was also a son-in-law of Victor Cavendish, marrying Lady Dorothy Cavendish in 1920.
- Sir Reginald Manningham-Buller, Attorney General for England and Wales. Related to Winston Churchill through his mother Lilah, the daughter of Charles Cavendish, 3rd Baron Chesham.
- Alec Douglas-Home, Minister of State at the Scottish Office. His brother Henry Montagu Douglas-Home was married to Lady Alexandra Spencer, daughter of the 6th Earl Spencer.
- Antony Head, Secretary of State for War. Married to Lady Dorothea Louise, the great grand-daughter of Lady Anne Spencer.
- Marquess of Salisbury, Lord President of the Council. Married to Elizabeth Vere Cavendish, daughter of Lord Richard Cavendish.

As Low suspected, the property did indeed 'remain in the family', as both Harold Macmillan and Alec Douglas-Home followed Anthony Eden to the Premiership. However, his concern for the unrelated 'foreigner', Chancellor of the Exchequer Rab Butler, proved unfounded, as he would go on to serve as Home Secretary, the first Secretary of State and Deputy Prime Minister under Harold Macmillan.

The note on David Low is written by Alexander Beetles.

ROWLAND EMETT

Frederick Rowland Emett, OBE (1906-1990)

Rowland Emett established himself as the creator of elegant and whimsical cartoons during the 1930s, while working as an industrial draughtsman. In 1951, he reached a wider public with his designs for The Far Tottering and Oyster Creek Railway, which was sited at Battersea Park during the Festival of Britain. Gradually, he converted more of his illustrations into increasingly complex three-dimensional machines. Both drawings and inventions helped cheer a nation fed up with years of austerity.

For a biography of Rowland Emett, please refer to *The Illustrators*, 2009, pages 74-75.

Key works illustrated: contributed to *Punch* (1939); Walter de la Mare, *Bells and Grass* (1941)

His work is represented in the collections of The Cartoon Museum, Tate and the V&A. His open air sculptures can be seen at the Victoria Centre, Nottingham and Eastgate Shopping Centre, Basildon; and at the Mid America Science Museum (Hot Springs, Arkansas) and the Ontario Science Center (Toronto).

Further reading: Jacqui Grossart, *Rowland Emett: From 'Punch' to 'Chitty-Chitty-Bang-Bang' and beyond*, London: Chris Beetles, 1988; John Jensen, 'Emett, (Frederick) Rowland (1906-1990)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 18, pages 404-406

Chris Beetles Gallery is planning a major retrospective in April 2015, entitled 'The Surreal Machine: The Inventions of William Heath Robinson and Rowland Emett'.

264 ANNALS OF A BRANCH LINE NO 11

EXAMPLE OF FUEL-ECONOMY SYSTEM IN OPERATION

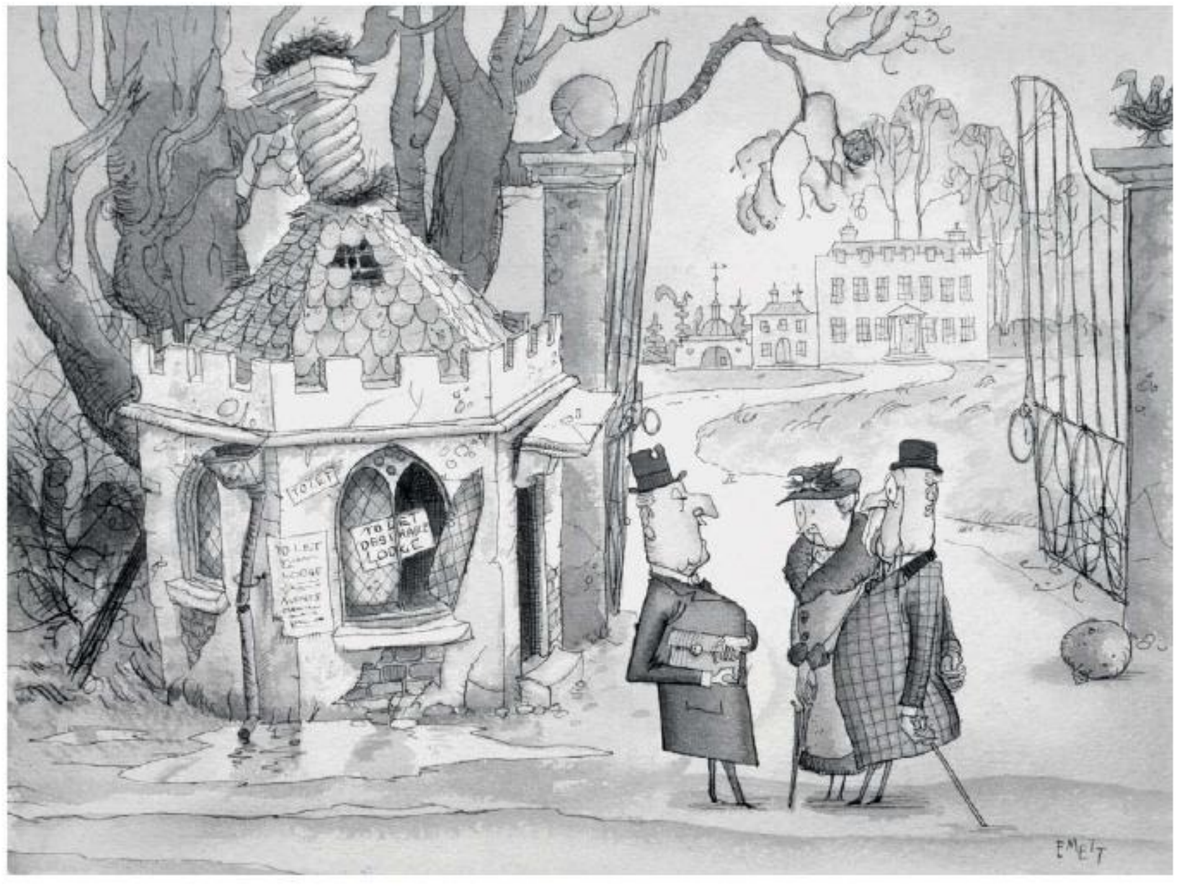
signed

inscribed with title below mount

pen and ink, 12 x 16 inches

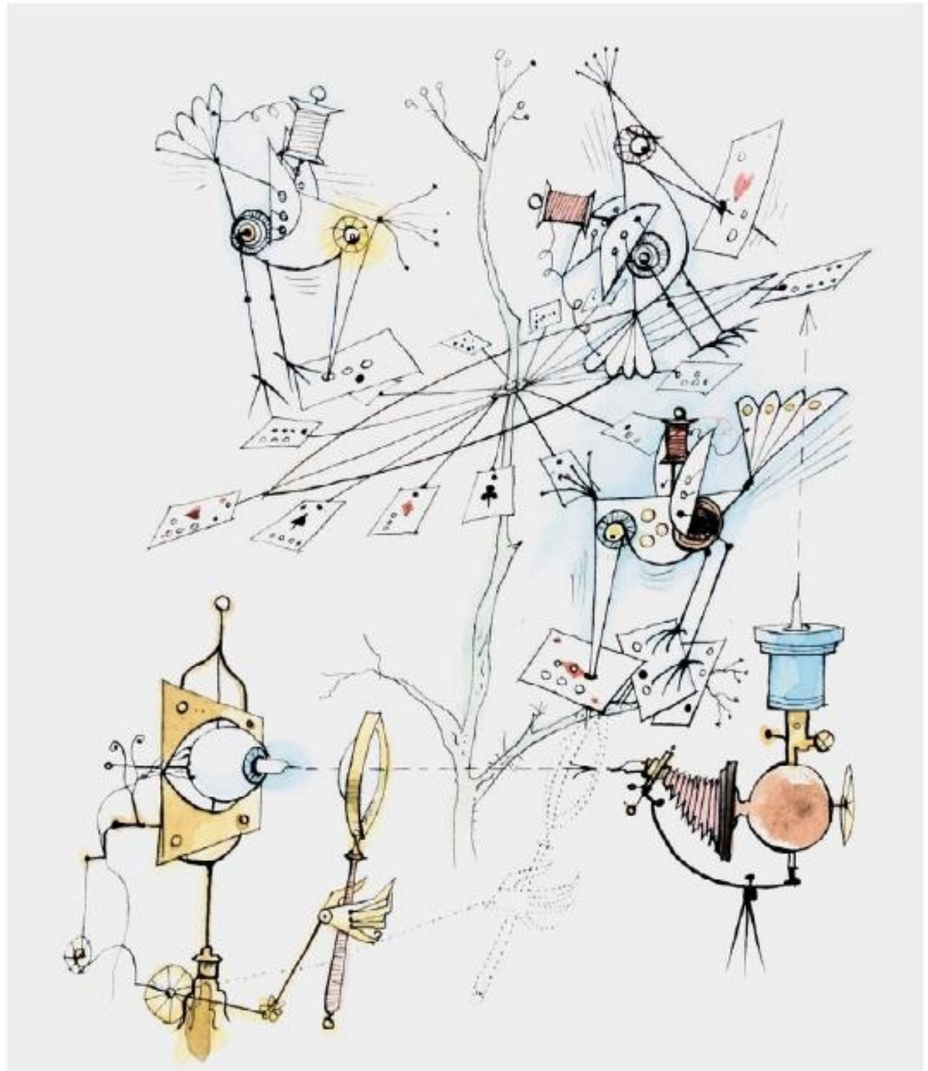
Illustrated: *Punch*, 8 June 1949, page 623

Exhibited: 'Marvellous Machines: The Wonderful World of Rowland Emett', Birmingham Museum and Art Gallery, May-September 2014



265 ... AND THERE'S JUST ONE SLIGHT FORMALITY – I GATHER YOU ARE RATHER EXPECTED TO DO THE LAWNS, TOPIARY WORK AND KITCHEN GARDENS UP AT THE HALL."
signed
inscribed with title below mount
pen ink and monochrome watercolour
7 ½ x 9 ½ inches
Illustrated: *Punch*, 28 February 1945

266 I'VE GOT A FEELING WE'RE GETTING WARMER ...
signed
pen and ink
10 x 11 inches
Illustrated: *Punch*, 10 May 1950, page 522; Rowland Emett, *Alarms and Excursions*: *and other Transports Transfixed*, London: John Murray, 1977



267 CARD-PUNCHING BY ELECTRIFIED WOOD-PECKERS, AND CARD-READING BY SINGLE ROVING ELECTRONIC EYE

DESIGN DETAIL FROM THE HONEYWELL-EMETT 'FORGET-ME-NOT' COMPUTER

pen ink and watercolour with bodycolour

9 ½ x 8 inches

Drawing for working machine built in 1966

268 SONIC CONTROL IN THE FORM OF ESPECIALLY SILENCED SNAKE-CHARMING

ONE OF THE DETAILS OF THE HONEYWELL-EMETT 'FORGET-ME- NOT' COMPUTER

pen ink and watercolour with bodycolour

8 ¼ x 10 inches

Drawing for working machine built in 1966

BARRY APPLEBY

Barry Ernest Appleby (1909-1996), sometimes known as 'App'

Barry Appleby is best remembered for 'The Gambols', a strip that featured the all too familiar daily life of a middle-class suburban couple.

For a biography of Barry Appleby, please refer to *The Illustrators*, 2010, page 186.

269 CHEERS
signed and inscribed 'With best regards from'
pen ink and watercolour
2 ¾ x 3 inches

Nos **270-274** are all illustrated in the *Daily Express*

270 STOP BEING SO GRUMPY
signed and dated 1987
pen and ink
5 ½ x 17 inches
Illustrated: 5 November 1988

The GAMBOLS
by Barry Appleby
NO OF COURSE NOT- I QUITE UNDERSTAND
YOU FORGOT YOU HAD A PRIOR ENGAGEMENT? SO YOU WON'T BE ABLE TO COME TO DINNER?
NO-NO- IT WON'T INCONVENIENCE US AT ALL
©1984 Dobs + Barry Appleby
3080

271 NO OF COURSE NOT – I QUITE UNDERSTAND
signed 'Dobs + Barry Appleby' and dated 1984
pen and ink
5 ½ x 17 inches
Illustrated: 1 November 1984

272 I BOUGHT IT FOR YOU TO WEAR GARDENING
signed 'Dobs + Barry Appleby' and dated 1984
pen and ink
5 ½ x 17 inches
Illustrated: 3 November 1984

273 DON'T YOU MIND LEAVING THE CHILDREN WHEN YOU'RE OUT?
signed and dated 1987
pen and ink
5 ½ x 17 inches
Illustrated: 28 July 1987

The GAMBOLS
by Barry Appleby
DON'T YOU MIND LEAVING THE CHILDREN WHEN YOU'RE OUT?
NOT A BIT – GEORGE WILL LOOK AFTER THEM
HE'S REALLY VERY GOOD WITH CHILDREN
©1987 Barry Appleby
3935

274 THIS NEW HYPER MARKET IS A COMPLETE MAZE – DON'T YOU AGREE GEORGE?
signed and dated 1987
pen and ink
5 ½ x 17 inches
Illustrated: 18 July 1987

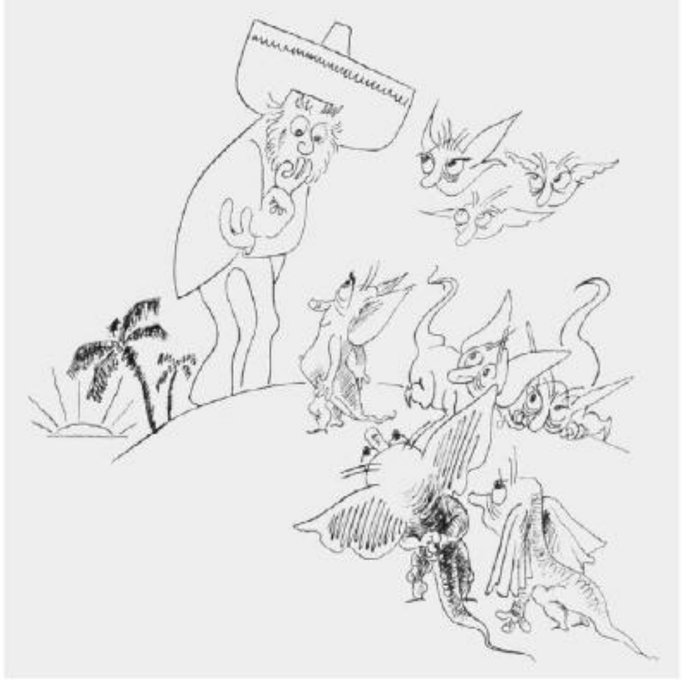
VICTORIA DAVIDSON

Lilli Ursula Barbara Davidson (née Commichau), FSIA
(1915-1999), known as 'Victoria'

When *Lilliput* magazine and *Picture Post* began, they carried humorous drawings signed 'Victoria'. Never actually on the staff of either magazine, Victoria Davidson freelanced her way into the role of a British Institution. Her signature became widely familiar, and at one period *Lilliput* covers carried it for a full 18 months. She had an acute, amused and knowing eye for British idiosyncrasies, despite not coming to live here until she was twenty. This extended into her use of the English language, which she wrote wittily and spoke exquisitely, with scarcely any foreign accent.

For a biography of Victoria Davidson, please refer to *The Illustrators*, 2011, page 254.

Nos **275-284** are all ilustrated in *Latham's Nonsense Verses*,
Constable: London, 1948

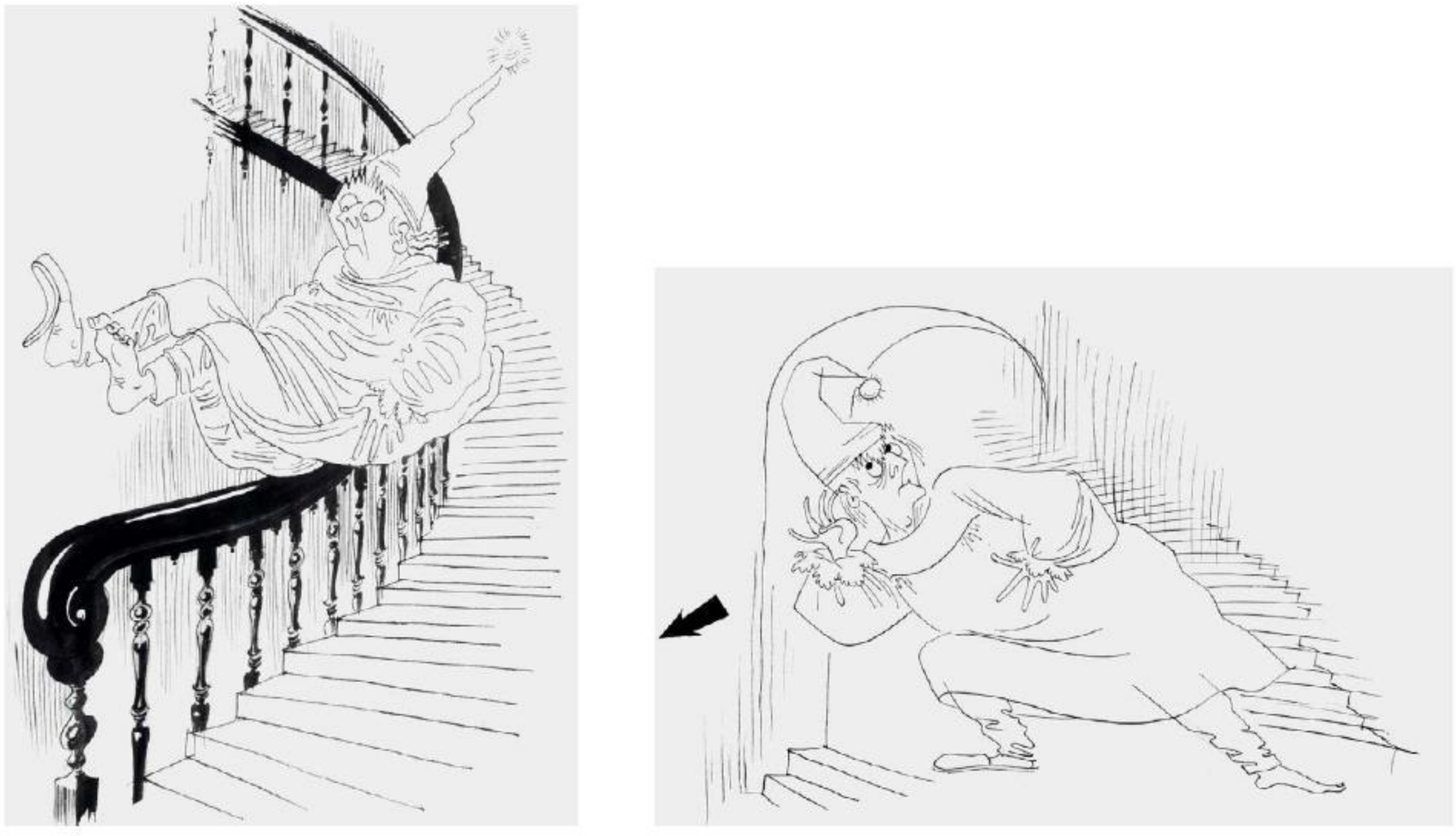


275 THEY CAME IN TWOS, THEY CAME IN THREES,
THEY CAME UPON THEIR HANDS AND KNEES
pen and ink
5 ¾ x 6 inches
Illustrated: page 8
Verse taken from the poem 'The Radonasich'

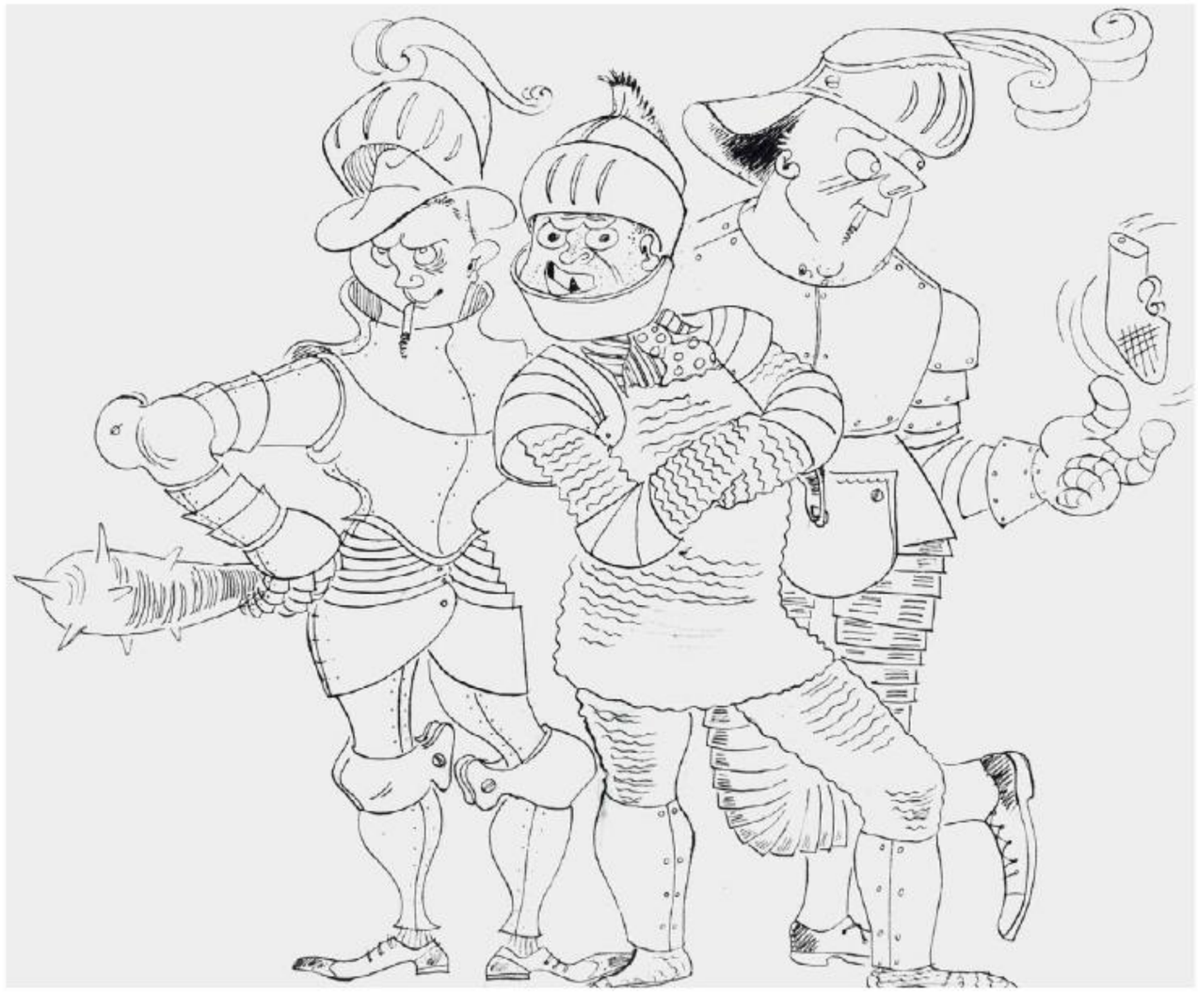
276 'I AM,' IT SAID, WITH TEARS OF GRIEF,
USING ITS POCKET HANDKERCHIEF,
'A CREATURE PAST A MAN'S BELIEF,
A LOST RADONASICH'
pen and ink
4 ¾ x 5 inches
Illustrated: page 11
Verse taken from the poem 'The Radonasich'

277 SOON THEY WERE SEATED AT THEIR EASE,
AND HAVING EATEN BREAD AND CHEESE,
AND PICKLED PORK, AND THINGS LIKE THESE,
FELL INTO CONVERSATION
pen and ink
7 ½ x 6 inches
Illustrated: page 11
Verse taken from the poem 'The Radonasich'

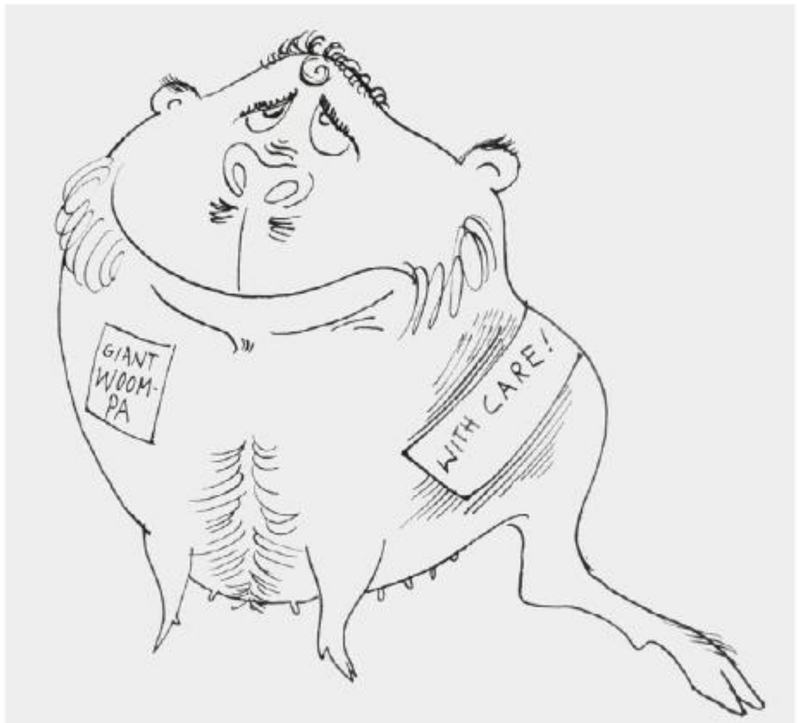
278 HE TIPTOED ON HIS STOCKINGED FEET TOWARDS THE IRON DOOR,
THEN SLIDING DOWN THE BANISTERS BEYOND THE SECOND FLOOR
two panels
pen and ink
first panel: 10 x 7 ½ inches
second panel: 7 ¾ x 9 ½ inches
Illustrated: page 21
Verse taken from the poem 'There was a dour mysogynist'



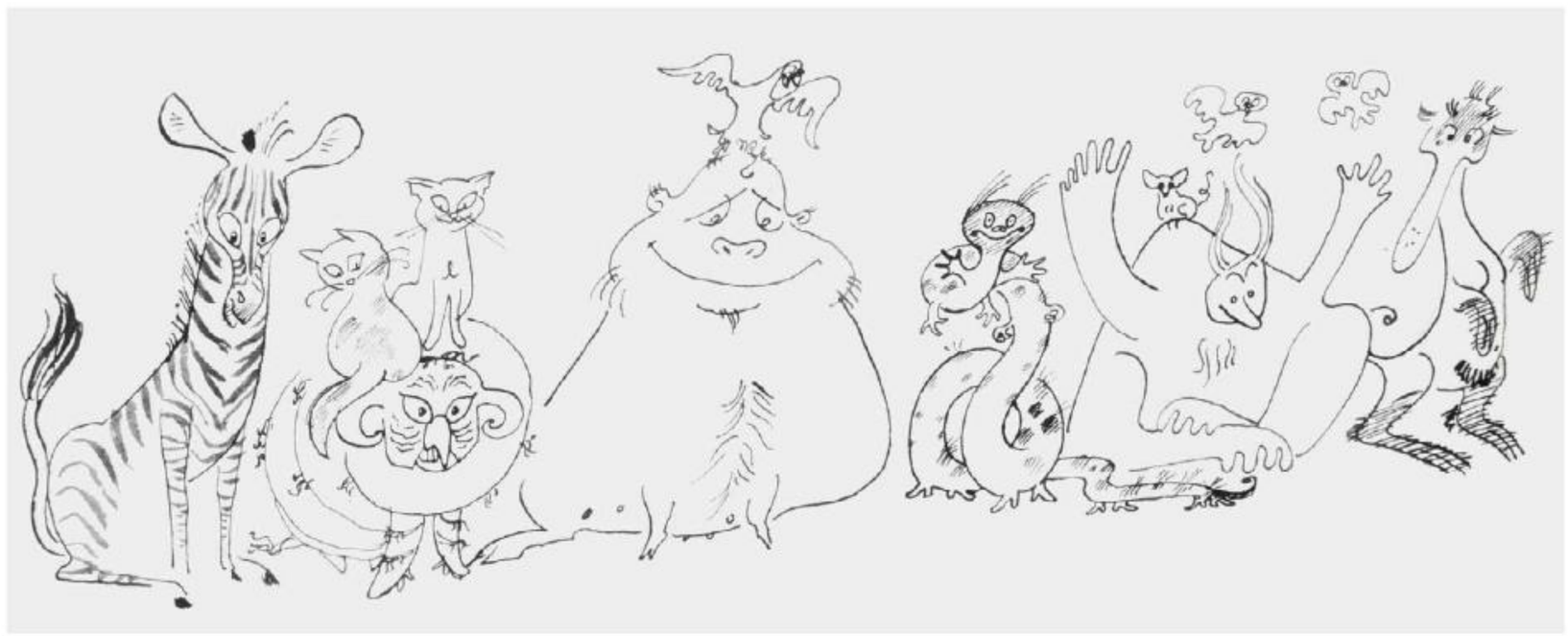
279 HE HAD, ALL CLAD IN COATS OF MAIL,
SIX GANGSTERS, CELIBATE,
FROM SEVEN CONTINENTS, TO GUARD
HIS BACHELOR ESTATE
pen and ink
8 x 9 ½ inches
Illustrated: page 18
Verse taken from the poem 'There was a dour mysogynist'



280 PARSONS, PEERS, AND PLUMBERS' MATES CAME ON SKIS AND ROLLER SKATES
pen and ink with bodycolour
6 ½ x 6 ¼ inches
Illustrated: page 27
Verse taken from the poem 'Liza Lottie Leopold'



281 THE GIANT WOOMPA
pen and ink
5 x 6 inches
Illustrated: page 54
From the poem 'The Very Business Man'



282 NOW AFTER HE HAD SMOOTHED THINGS OUT, THE BEASTS WERE FEELING BRIGHTER
pen and ink
3 ¾ x 9 ¾ inches
Illustrated: page 56
From the poem 'The Very Business Man'

283 THE DOWAGER DUCHESS SUGGESTED A PLAN,
AND THE REST, BEING SNOBBISH, AGREED TO A MAN
pen and ink
4 ¾ x 6 ¼ inches
Illustrated: page 88
Verse taken from the poem 'Mandaby Reddy and Danberry Black'

284 BUT THE JUDGE, BEING BORED, SLEPT
COMPLACENTLY THROUGH IT,
THEN, WAKING UP SUDDENLY, SHOUTED 'I KNEW IT!'
pen and ink, 4 ½ x 3 ½ inches
Illustrated: page 96
Verse taken from the poem 'Mandaby Reddy and Danberry Black'

EMMWOOD

John Musgrave-Wood (1915-1999), known as 'Emmwood'

Emmwood produced regular illustrations to *The Tatler*'s theatre reviews and a series of caricatures entitled 'Emmwood's Aviary'. Executing similar work for *Punch*, he moved to the *Daily Mail*, and became the newspaper's political cartoonist, one of the last of a classic generation.

John Musgrave-Wood was born in Leeds, Yorkshire, on 22 February 1915, the son of Gerald Musgrave-Wood, a landscape and maritime painter. One of three brothers, he was educated at Leeds Modern School with the intention of becoming a businessman and after leaving school did administrative work in an advertising agency. Quickly growing bored of office work, he enrolled at Leeds College of Art, and also spent time working in his father's studio until his death. After only 18 months at art school, he signed up to serve as a steward on a cruise liner and during cruises to the Mediterranean, Ceylon, Australia and New Zealand, he began drawing cartoons to entertain his shipmates and also supplemented his salary by selling some of his sketches to passengers for thirty shillings each. When he returned to London, he taught art, along with one of his brothers, at Jewish youth clubs in Whitechapel. His father's death prompted the family to move to Cornwall, where his mother set up an antiques business.

During the Second World War, Musgrave-Wood joined the Duke of Cornwall's Light Infantry as an instructor in physical training; he was later commissioned in the Sherwood Foresters and, while serving in India in 1941, volunteered to join General Orde Wingate's Special Force of long-range guerillas – the Chindits – serving behind enemy lines in Burma and China and attaining the rank of major. On demobilisation, in 1946, he collaborated with Patrick Boyle, later Earl of Cork and Orrery, on *Jungle, Jungle, Little Chindit*, a book about his war-time experiences. He then studied painting at Goldsmiths' College, while beginning to make a reputation for himself from 1948 as a cartoonist with *The Tatler and Bystander*, signing himself 'Emmwood', based on his surname. In addition to cartoons, he also produced theatre caricatures entitled 'Emmwood's Aviary', as the successor to Tom Titt.

Emmwood became a regular contributor to the *Sunday Express* from 1953 and, after ceasing to work for *The Tatler and Bystander* in 1954, he became political cartoonist on the *Evening Standard* in 1955. The following year, he was offered the job of staff cartoonist on the *Daily Mail*. Unhappy with developments at Express Newspapers, he resigned from the *Evening Standard* and began at the *Daily Mail* in January 1957, working in tandem with Leslie Illingworth. At this time, he also produced television review illustrations for *Punch* and contributed to *Life* magazine. In 1966, he became a founder member of the British Cartoonists' Association. Following Illingworth's retirement in 1969, Emmwood's work began alternating with that of his successor, 'Trog' (Wally Fawkes). When Fawkes in turn left, Emmwood worked alongside 'Mac' (Stan McMurtry).

Emmwood retired from the *Daily Mail* in 1975 and moved to France to fulfill a long-held ambition to paint in oils. He died in Vallabrix, near Uzès, on 30 August 1999.

His work is represented in the collections of the National Portrait Gallery; and the British Cartoon Archive, University of Kent (Canterbury).

The biography of Emmwood is written by Alexander Beetles.

285 WHOEVER CAN BE RESPONSIBLE FOR THIS TERRIBLE THING?
signed
pen and ink, 11 x 16 ¼ inches
Illustrated: *Daily Mail*, 13 January 1970

Whoever can be Responsible for this Terrible Thing?

Also known as the Biafran War, the Nigerian Civil War ran from 6 July 1967 to 15 January 1970 and is believed to have claimed the lives of as many as three million people through conflict, famine and disease. The war began when the Igbo people of southeastern Nigeria, citing electoral fraud and massacres of fellow Igbos in the largely Hausa north, seceded from the rest of the country, declaring the region as the Republic of Biafra on 30 May 1967. Though small and heavily outgunned, Biafra was determined to defend itself and, following the breakdown of several peace accords, Nigerian forces entered the region on 6 July 1967. By 1968, the war had fallen into stalemate and a blockade set up around Biafra had caused a humanitarian disaster, with widespread disease and starvation. Though the situation in Biafra attracted much sympathy in Europe, several nations were directly involved in prolonging the conflict. The UK still maintained the highest level of influence over Nigeria's oil industry through Shell-BP and provided arms, along with the Soviet Union, to Nigeria, while France and Canada militarily supported Biafra.

286 MR JOHN SNAGGE
signed
pen and ink with watercolour
7 x 8 ¼ inches
Illustrated: *Punch*, 6 April 1955, page 454

Mr John Snagge
John Snagge (1904-1996) was a BBC radio presenter and sports commentator, best known for commentating on the Oxford-Cambridge Boat Race between 1931 and 1980, even continuing into his retirement. The Boat Race on 26 March 1955, won by Cambridge, made the pages of *Punch* due to a technical glitch in the BBC's coverage, which led to a loss of sound, forcing the BBC to borrow the voice of John Snagge from BBC radio's Light Programme.

287 MEN IN BATTLE – THE HOFFNUNG FESTIVAL
LT GEN SIR BRIAN HORROCKS – GERARD HOFFNUNG
signed
inscribed with title below mount
pen ink and monochrome watercolour
8 x 9 ½ inches
Illustrated: *Punch*, 28 November 1956

Men in Battle – The Hoffnung Festival
Hosted by Lt Gen Sir Brian Horrocks, Commander of the XXX Corps during Operation Market Garden, the documentary, *Men in Battle*, was first broadcast on the BBC on 13 November 1956. In the programme, Horrocks recounts the scenes he witnessed on the road to Dunkirk. The same evening saw the one-off performance of the 'Hoffnung Music Festival' at London's Royal Festival Hall. Created by cartoonist Gerard Hoffnung and dubbed the 'Crazy Concert' by the London newspapers, the light-hearted classical concert sold out its 3000-odd seats within two hours, breaking all Royal Festival Hall records for the time. Such was its popularity, it returned as the Hoffnung Interplanetary Music Festival in 1958 and then as a memorial performance, the Hoffnung Astronautical Music Festival in 1961, two years after Hoffnung's death.

288 HOLY MACKEREL! – YOU MUST BE CRAZY – THIS'LL MEAN WAR!!'
signed and inscribed with title
pen and ink with zippatone
12 ½ x 18 ¾ inches
Illustrated: *Daily Mail*, 8 February 1964

Holy Mackerel!
Following the meteoric rise of The Beatles in 1963 and the phenomenon of 'Beatlemania' in Britain, the band landed in New York for their first tour of the United States of America on 7 February 1964. The day after this cartoon was published, on 9 February, The Beatles made their famous appearance on *The Ed Sullivan Show*, performing live to an estimated television audience of 73 million, or approximately two-fifths of the population of the United States.

289 SISTER – HAS ANYONE EVER TOLD YOU THAT YOU'RE THE SPITTING IMAGE OF TWIGGY?
signed and inscribed with title
pen and ink
9 ¾ x 15 inches
Illustrated: *Daily Mail*, 7 March 1970

Spitting Image of Twiggy

On 3 March 1970, the Ministry of Health launched a £250,000 advertising campaign to recruit more people to nursing. The year 1969 had attracted 3,000 fewer nurses to the profession than in 1968, while 37% of student nurses quit before their final exams. The advertisements, which featured a model laughing and chatting with a young doctor, drew immediate criticism from the United Nurses' Association, who felt that they represented a false image of nursing and would not help recruitment. Nurses were also angered that a model, opposed to a real nurse, was chosen to front the campaign. The protests forced an apology from the Ministry of Health, who promised that future campaigns would feature a real nurse.

Colditz '74

In the second half of 1973, the British public faced disruption through a series of strikes to rail services by the ASLEF (Associated Society of Locomotive Engineers and Firemen) and the coal mining industry by the NUM (National Union of Mineworkers). The NUM was requiring their members to 'work to rule', causing coal stocks to dwindle. In response, Edward Heath's Conservative government introduced the 'Three Day Week' in order to conserve electricity. Coming into effect on 1 January 1974, this order limited commercial users of electricity to three specified days of consumption each week and prohibited longer working hours on those days.

Emmwood's cartoon references *Colditz*, the BBC television series about allied prisoners of war imprisoned at Colditz Castle, which aired between October 1972 and April 1974. The British public, imprisoned by the 'three day week', is threatened by Joe Gormley and Ray Buckton, heads of the NUM and ASLEF respectively. Tony Benn, who would become Secretary of State for Industry in March 1974 and was seen as the Labour politician closest to the striking unions, watches on.

290 COLDITZ '74
signed and dated '74
pen and ink
12 x 16 inches
Illustrated: *Daily Mail*, 7 January 1974

291 AN' I'LL TELL YOU 'NOTHER THING BOYO – HE COULDN'T HOLD HISH LIQUOR NEITHER – HIC!
signed and dated '74
inscribed with title below mount
pen and ink
11 ½ x 15 ½ inches
Illustrated: *Daily Mail*, 26 November 1974

An' I'll Tell You 'Nother Thing Boyo

The Gathering Storm, a television biopic about Winston Churchill's life from 1936 to 1940, was released in November 1974, starring Richard Burton (1925-1984) as Winston Churchill. In the same month, Burton described his disdain for Churchill in an article in *The New York Times*, comparing him to a 'medieval bandit-king' and criticising his desire for vengeance. Emmwood's cartoon references Burton's well-documented struggles with alcoholism, which would eventually take his life in 1984.

292 THE DEATHWISHERS
signed and dated '75
inscribed with title below mount
pen and ink with bodycolour, 10 ¾ x 13 ½ inches
Illustrated: *Daily Mail*, 27 May 1975

The Deathwishers

In their manifesto ahead of the general election of October 1974, Labour promised to allow the public to decide on the UK's continued membership of the European Economic Community (EEC), which it had entered in 1973. With the date of the referendum to gauge the public's support set for 5 June 1975, a Labour party vote on the issue in April had highlighted a deep split in opinion. The party membership had voted almost 2 to 1 to leave the EEC, with most votes coming from the two biggest unions, the Transport and Engineering workers. Watching the imminent division of the Labour party ahead of the referendum in Emmwood's cartoon are three of Labour's most high profile anti-Common Market campaigners – Industrial Secretary Tony Benn, Secretary of State for Employment Michael Foot, who blamed high unemployment figures on damage to Britain's domestic market from European imports, and Foreign Secretary James Callaghan, who had the responsibility for renegotiating the terms of Britain's EEC membership.

The biography and notes on Emmwood are written by Alexander Beetles.

293 LEGAL CHRISTMAS
signed
inscribed with publication details below mount
pen ink and watercolour
8 x 6 ¼ inches
Illustrated: *Punch Almanack*

ANDRE FRANCOIS

André François (1915-2005)

André François was a highly original artist, whose sharp satires of the human comedy influenced a generation of illustrators and cartoonists and, as such, paralleled the work of Ronald Searle and Saul Steinberg.

For a biography of André François, please refer to *The Illustrators*, 2009, page 120.

His work is represented in numerous public collections, including the Musée Tomi Ungerer (Strasbourg).

'the dividing line between reality and fantasy is barely visible. Ideas sprout like flowers from his head. But they are rooted in reality, not dottiness, and although the order of things is rearranged, it is only to sharpen our appreciation of them.'

(Ronald Searle (intro), *The Biting Eye of André François*, London: Perpetua Books, 1960, page 2)

294 TWO BIRDS, ONE A PHOTOGRAPHER
signed with initials
pen and ink
9 ¾ x 12 ¼ inches
Design for a Christmas card commissioned by the photographer, Roger Wood, 1953

295 BUSKING CLOWN
signed with initials
etching
7 x 4 ½ inches
Design for a Christmas card

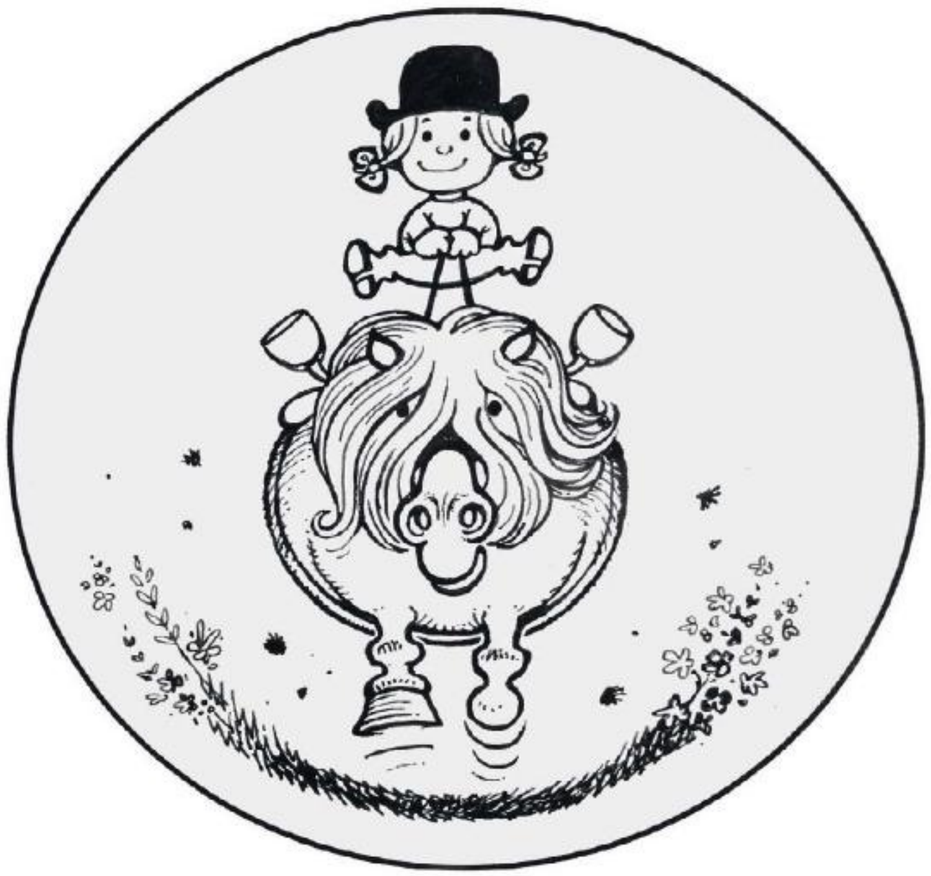
NORMAN THELWELL

Norman Thelwell (1923-2004)

Norman Thelwell is arguably the most popular cartoonist to have worked in Britain since the Second World War. Though almost synonymous with his immortal subject of little girls and their fat ponies, his work is far more wide ranging, perceptive – and indeed prescient – than that association suggests.

For a biography of Norman Thelwell, please refer to *The Illustrators,* 2009, page 25.

Having mounted major exhibitions of the work of Thelwell in 1989 and 1991, Chris Beetles encouraged further interest in the artist in 2009 with 'The Definitive Thelwell' and its accompanying catalogue. The 100 page, colour catalogue surveys all aspects of his career, through 177 illustrations, an appreciation, a biographical chronology and a full bibliography.



296 PENELOPE ON A PONY
pen and ink
6 inches circular

297 HAVE A CARE, BEWARE OF LIGHTING DANGEROUS FIRES
signed
pen ink and watercolour with bodycolour on board
8 ¼ x 6 ½ inches
Design for a calendar published by Thomas Forman, circa 1950

FFOLKES

Michael ffolkes (Brian Davis) (1925-1988), signing as 'ffolkes'

An adept watercolourist who worked with a free-flowing, sensual line, Michael ffolkes produced elegant, stylish and flamboyant cartoons, often featuring mythological subjects and adorned with large, sexy ladies.

Michael ffolkes was born Brian Davis in London on 6 June 1925, the son of Walter Lawrence Davis, a commercial artist. He attended Leigh Hall College, a boarding school in Essex, before studying under John Farleigh at St Martin's School of Art from 1941 to 1943. In 1942, aged 17, he had his first cartoon published in *Punch*. On leaving college, Davis worked in various commercial art studios, before joining the Royal Navy in 1943, where he served as a telegraphist in the Far East. Following the end of the Second World War, he returned to his studies, enrolling at Chelsea School of Art in 1946. It was here that he adopted the name 'Michael ffolkes', chosen at random from *Burke's Peerage*. It was at this time that his cartoons began appearing regularly in *The Strand Magazine*, *Lilliput* and *Punch*. He also exhibited at the Royal Academy Summer Exhibition whilst still a student. He turned professional soon after graduating in 1949 and in 1953 he published the first collection of his cartoons, titled *ffolkes' ffanfare!* In 1955, he began work with the *Daily Telegraph,* an association that would last for 30 years, illustrating the 'Way of the World' column four days a week, first with Colin Welch and later with Michael Wharton. In 1960, his work was published in *Playboy* for the first time, beginning an association with the magazine that would last for 20 years. He always considered himself a *Punch* cartoonist at heart and in addition to regularly contributing cartoons; he produced a number of *Punch* covers and also began producing caricatures to accompany film reviews from 1961. He considered it one of the greatest honours of his career when he joined the *Punch* table in 1978.

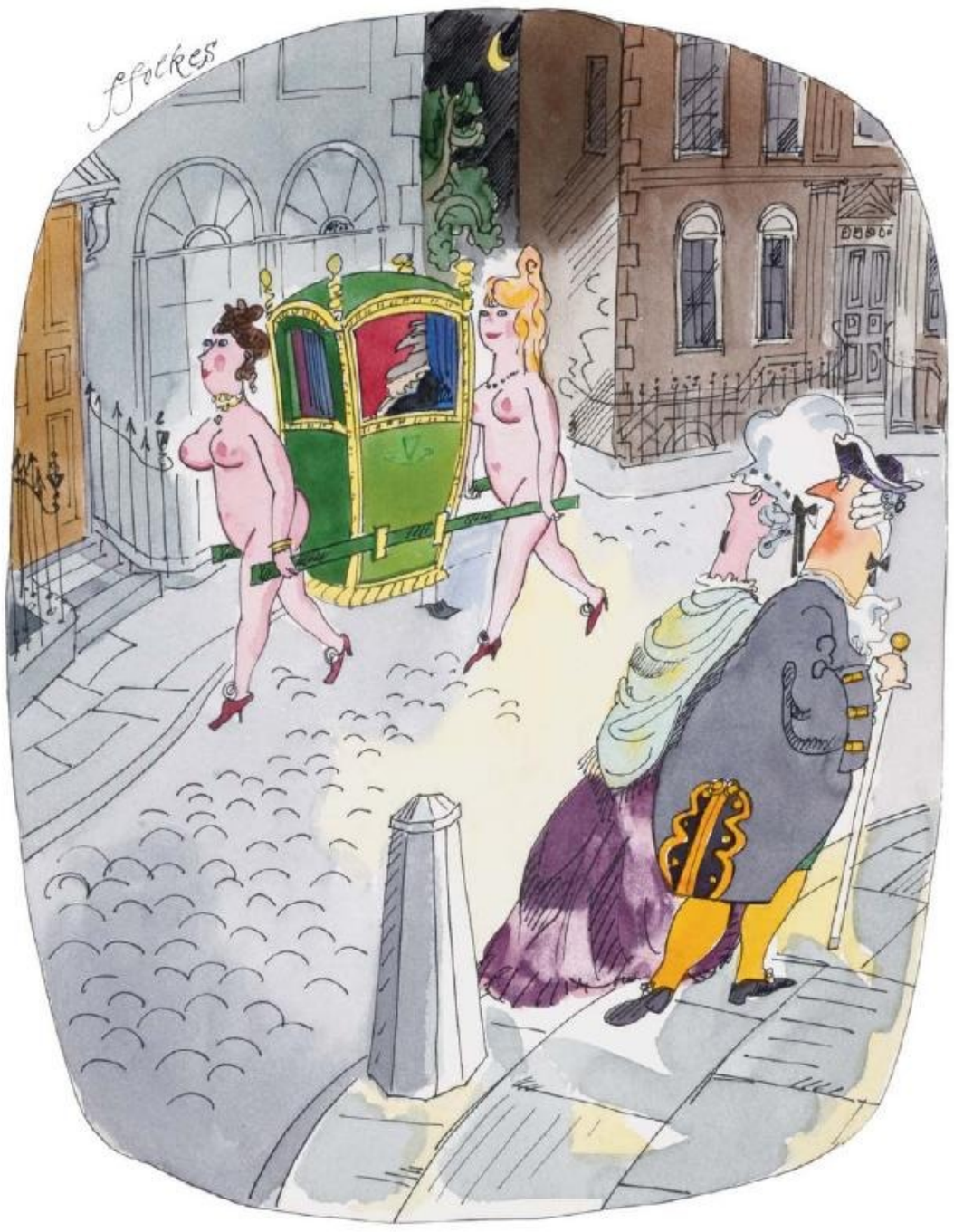
Ffolkes was also a prolific book illustrator, collaborating on over 50 books, including his own works, *ffolkes Fauna* (1977) and *ffolkes' Cartoon Companion to Classical Mythology* (1978). An exhibition of his cinema caricatures was held at the National Film Theatre, London in 1982, and his autobiography was published in 1985 to coincide with further exhibitions at the Palace Theatre and Royal Festival Hall. Ffolkes' work continued to appear in numerous publications throughout his career, such as *Country Fair, The Spectator, Private Eye, The New Yorker* and *Reader's Digest*. He died in London on 18 October 1988.

The biography of ffolkes is written by Alexander Beetles.

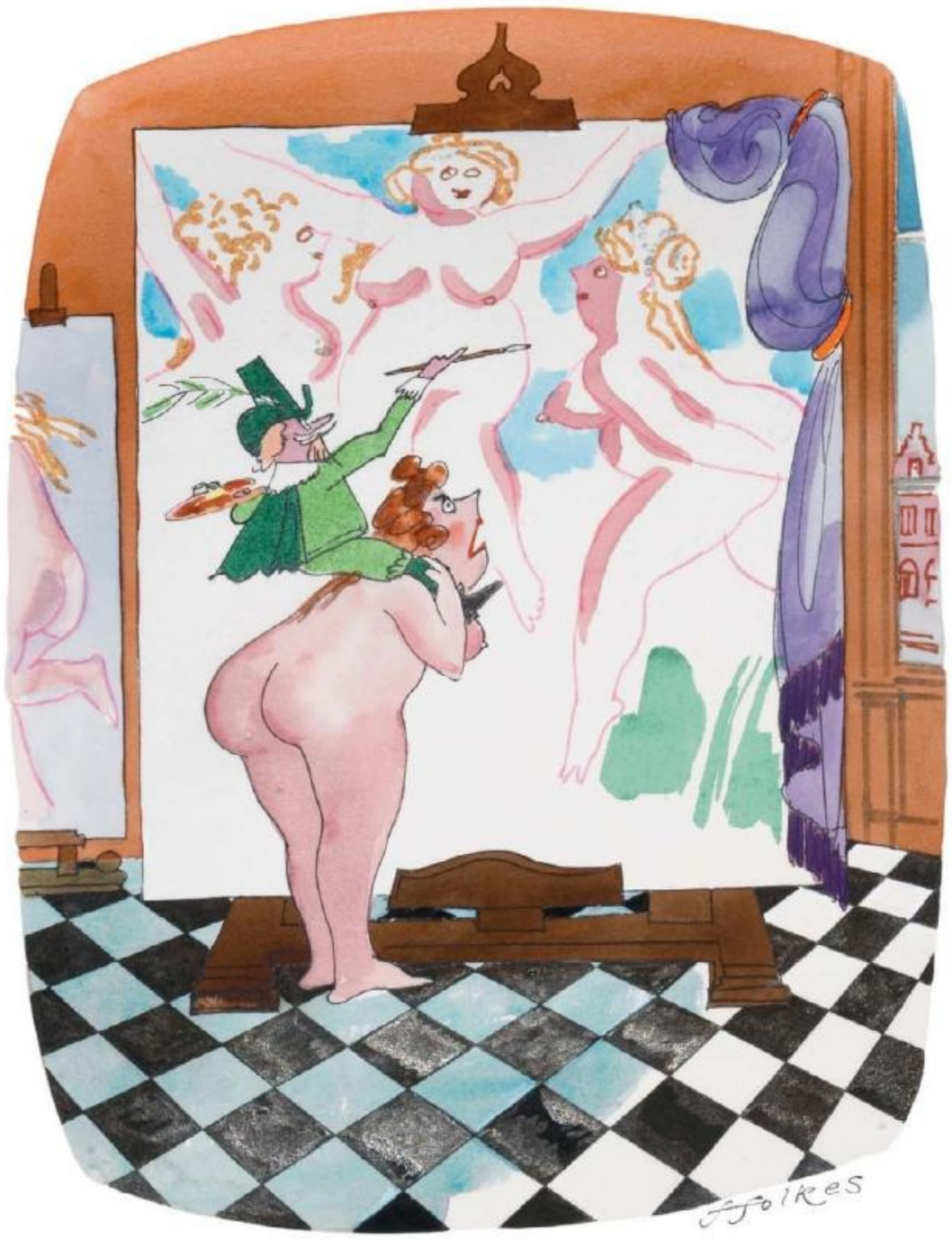
'Wonderful rococo fantasies, which managed to be hysterical and straight-faced at the same time – funny, accomplished, and with more of a sense of style than anything else in Punch'

(Quentin Blake)

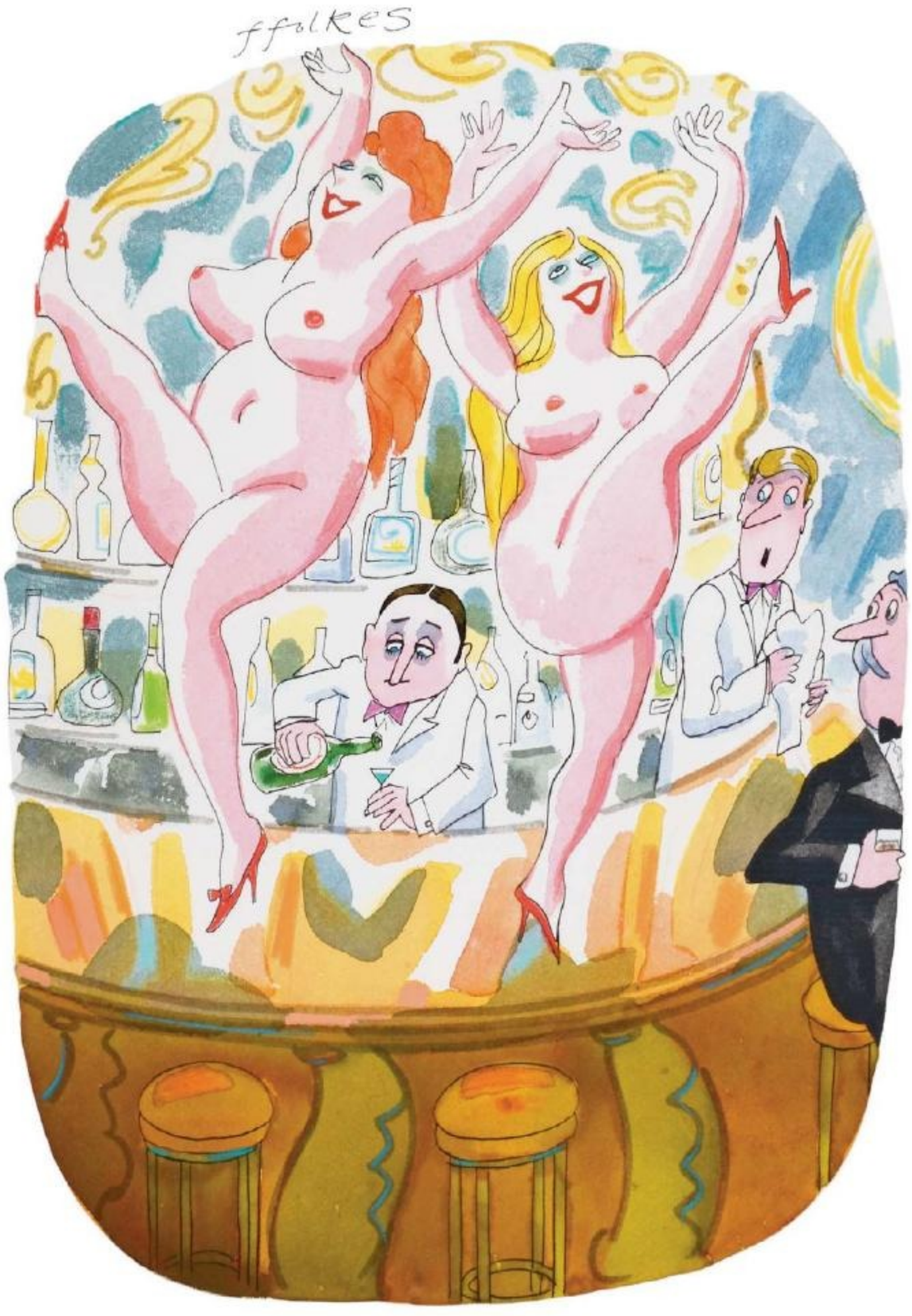
298 ... BUT THE PATIENT ENQUIRER CAN STILL FIND THE OCCASIONAL CORNER OF THE ORIENT WHERE EAST MEETS WEST
signed and inscribed with title
pen and ink and watercolour
14 x 10 inches
Illustrated: *Playboy*, November 1972



299 ISN'T THAT THE NOTORIOUS LORD BLOXLEY?
signed and inscribed with title
pen and ink and watercolour
14 x 9 inches
Illustrated: *Playboy*, July 1968, page 79



300 DAMMIT, PAUL, WHY DON'T YOU GET A LADDER?
signed and inscribed with title
pen and ink and watercolour
14 x 9 inches
Illustrated: *Playboy*, April 1970



301 THERE'S SOMETHING WRONG WITH GOGARTY. NEVER SPILLS A DROP
signed and inscribed with title
pen ink and watercolour
14 x 9 ½ inches
Illustrated: *Playboy*, February 1973

302 TIRED FATHER CHRISTMAS
signed and inscribed 'With apologies to Lou Myers'
pen and ink with watercolour
8 ½ x 5 ½ inches
Design for a Christmas card commissioned by the photographer, Roger Wood, 1964

DAVID LEVINE

David Julian Levine (1926-2009)

David Levine was widely acknowledged as one of the greatest, and most influential, caricaturists of the second half of the twentieth century. Best known as the staff artist of *The New York Review of Books*, he revived the tradition of American political caricature that originated in the nineteenth century with Thomas Nast, and has been frequently described as equal to Honoré Daumier. However, he sustained an equally distinguished career as a painter, producing figurative oils and watercolours in a poetically naturalistic style. His love of Corot and Vuillard, Eakins and Sargent, pervades his studies of Coney Island and the Garment District. But more fundamental to both his paintings and his caricatures is the fact that he said, 'I love my species'.

For a biography of David Levine, please refer to *The Illustrators*, 2010, pages 277-278.

His work is represented in numerous public collections, including the National Portrait Gallery; and Brooklyn Museum, the Cleveland Museum of Art, the Library of Congress (Washington DC), the Metropolitan Museum of Art (New York), the National Portrait Gallery (Smithsonian Institution, Washington DC) and The Morgan Library & Museum (New York).

Further reading (including collections of caricatures): Thomas S Buechner (foreword), *The Arts of David Levine*, New York: Alfred A Knopf, 1978; Thomas S Buechner, *Paintings and Drawings by David Levine and Aaron Shikler*, New York: Brooklyn Institute of Arts and Sciences, 1971; John Kenneth Galbraith (intro), *No Known Survivors. David Levine's Political Prank*, Boston: Gambit, 1970; David Leopold (ed), *American Presidents*, Seattle: Fantagraphics, 2008; Malcolm Muggeridge (intro), *The Man from M.A.L.I.C.E.*, New York: Dutton, 1960; John Updike (intro), *Pens and Needles. Literary Caricatures by David Levine*, Boston: Gambit, 1969; Ian McKibbin White, *The Watercolors of David Levine*, Washington DC: The Phillips Collection, 1980

'Besides offering us the delight of recognition, his drawings comfort us, in an exacerbated and potentially desperate age, with the sense of a watching presence, an eye informed by an intelligence that has not panicked, a comic art ready to encapsulate the latest apparitions of publicity as well as those historical devils who haunt our unease. Levine is one of America's assets. In a confusing time, he bears witness. In a shoddy time, he does good work.'

(John Updike 1969, page viii)

303 ZULEIKA DOBSON
signed and dated 66
inscribed with title, 'This appeared in New York Review of Books 1966' and 'A character from an English work' on reverse
pen and ink
13 x 9 ½ inches
Illustrated: *The New York Review of Books*, 9 June 1966, 'Beerbohm: The Rigors of Fantasy' by F W Dupee

Zuleika Dobson

Zuleika Dobson is a 1911 novel by Sir Max Beerbohm, satirising undergraduate life at Oxford University. The eponymous heroine gains access to the male-dominated university, where all proceed to fall for her beauty.

304 CHAIRMAN MAO
signed
pen and ink
6 ¼ x 5 ¼ inches

Chairman Mao
Mao Zedong (1893-1976) was a Chinese Communist revolutionary and the founding father of the People's Republic of China. Commonly known as Chairman Mao, he governed as head of the Communist Party of China from its establishment in 1949 to his death in 1976.

305 DAVID FROST
signed and dated 68
inscribed with title and 'Telegraph mag section' and dated 1968 on reverse
pen and ink
12 ½ x 10 inches
Illustrated: *Telegraph Magazine*, 1968

David Frost
Sir David Frost OBE (1939-2013) was a BBC journalist and television host best known for hosting shows such as *That Was the Week that Was* (1962-63), *Through the Keyhole* (1987-95), *Breakfast with Frost* (1993-2005) and his series of interviews with President Richard Nixon in 1977.

306 EDMUND WILSON
signed and dated '71
pen and ink
13 x 10 ¾ inches
Illustrated: *The New York Review of Books*, 7 October 1971, 'The Old Stone House' by V S Pritchett (A Review of Edmund Wilson's *Upstate: Records and Recollections of Northern New York*)

Edmund Wilson
Edmund Wilson (1895-1972) was an American writer and critic best known works such as *Axel's Castle* (1931) and *To the Finland Station* (1940), a history of revolutionary thought.

The notes on works by David Levine are written by Alexander Beetles.

JOHN GLASHAN

John Glashan (1927-1999)

John Glashan's fine art training is readily apparent in the distinctly painterly quality of his cartoons. Though he never found the success he desired as a landscape and portrait painter, he instead turned his skill to creating his characteristic sketchy cartoon figures, produced in front of vast baroque watercolour backdrops and architectural landscapes.

John Glashan was born John McGlashan in Glasgow on 24 December 1927, the son of Archibald McGlashan, member of the Royal Society of Arts and President of the Glasgow Arts Club. Educated at Woodside School, Kelvin Park, he was awarded the gold medal in a Glasgow Corporation schools drawing competition in 1945, before studying painting at the Glasgow School of Art. Whilst there, he provided illustrations for the Glasgow University magazine, *GUM*. In 1956, he moved to London to pursue a career as a portrait and landscape painter. In 1959, he married Anna John, the granddaughter of Augustus John, and together they had two children. In an attempt to support his career as a painter, which had failed to provide an adequate income for his young family, he dropped the 'Mc' from his name and began to work as a freelance cartoonist. His first cartoons were published in *Lilliput* in 1959 and he continued to produce three pages per issue until the magazine's closure the following year. A collection of his cartoons, titled *The Eye of the Needle*, was published in 1961, which was followed by regular features in *Queen* magazine and the newly formed *Private Eye*. In 1966, he became one of the founder members of the British Cartoonists' Association. Between the 1960s and 1990s, he joked that he worked for every newspaper and magazine in the world apart from *New Statesman*. He also produced advertisements for companies such as ICI and Blue Nun. In 1978, he took over from Jules Feiffer on the *Observer*, where he produced the strip cartoon 'Genius'. The strip, winner of the Glen Grant Strip Cartoon Award in 1981, earned a cult following over its 228 episodes until it ended in 1983. Between 1983 and 1988, he returned to landscape and portrait painting, before resuming cartoons with *The Spectator*, where he continued to work until 1998. Exhibitions of his work were held at the Fine Art Society in 1991 and 1994, the former to coincide with release of the book *John Glashan's World*. He died of cancer in London on 15 June 1999.

The biography of John Glashan is written by Alexander Beetles.

307 I'M WATCHING MY FIGURE SO AM I
signed and inscribed with title
watercolour and bodycolour
11 x 15 inches

308 SMILE PLEASE
signed
pen and ink with watercolour
5 ½ x 7 ½ inches
Design for a Christmas card commissioned by the photographer, Roger Wood

WILLIAM PAPAS

William Papas (1927-2000)

Banned from working in his native South Africa for producing anti-Apartheid cartoons, William Papas moved to England in 1959, where, working for the *Guardian* and *The Sunday Times*, he quickly established a reputation as one of the leading political cartoonists of the 1960s.

For a biography of William Papas, please refer to *The Illustrators*, 2007, pages 363-364.

His work is represented in the collections of the National Portrait Gallery and the V&A; the British Cartoon Archive, University of Kent (Canterbury); and the Vorres Museum (Athens) and the Old City Museum (Jerusalem).

Further reading: Mark Bryant, *Papas. politics people places*, London: Guardian, 2004

309 WE'RE ON OUR WAY, HAROLD
signed
pen ink and monochrome watercolour
8 ¾ x 15 ¼ inches
Illustrated: *Guardian*, 18 December 1964

We're on our way, Harold
In October 1964, Harold Wilson's Labour Party came to power with a majority of just four seats. Published a few months into Wilson's premiership, Papas's cartoon highlights the early difficulties faced by Wilson's government, set against the backdrop of the particularly heavy fog that enveloped London in the winter of 1964.

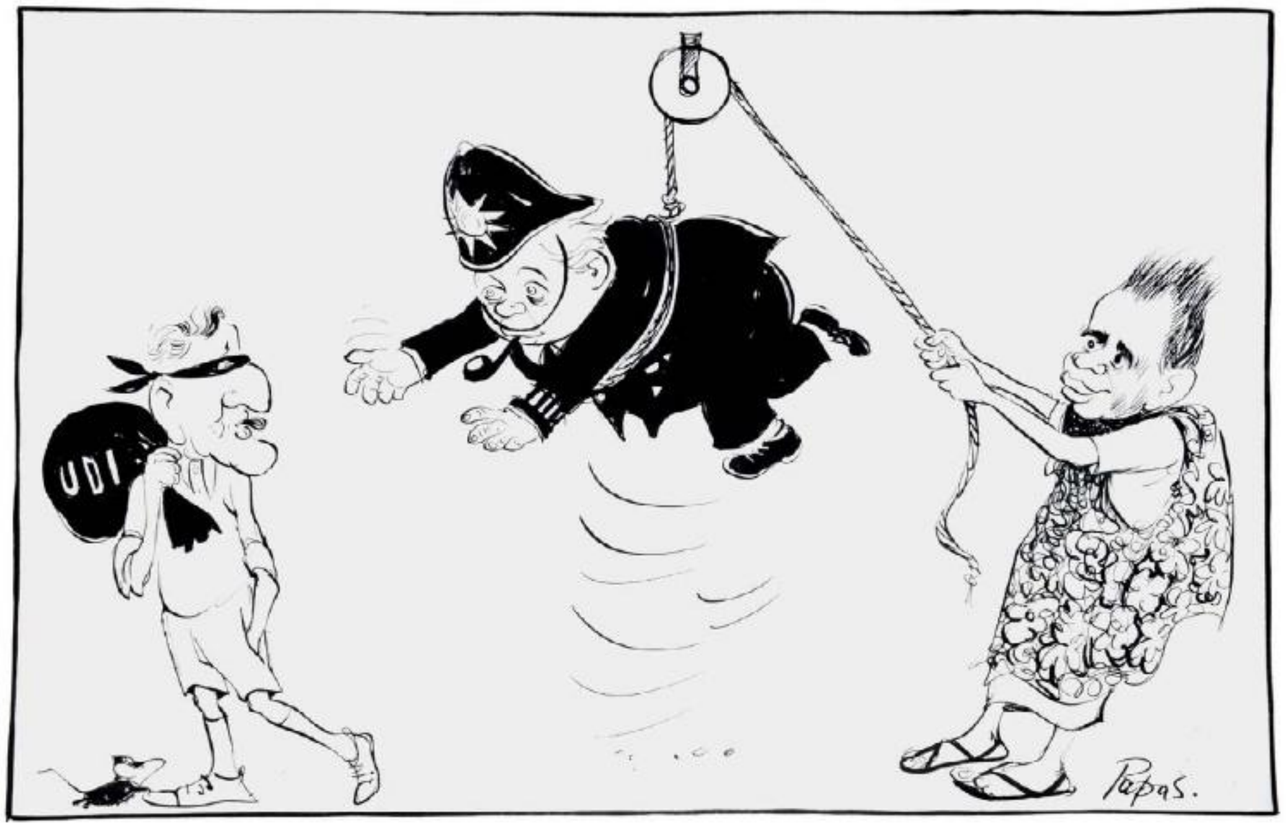
Having crashed in the fog, Harold Wilson and James Callaghan, the Chancellor of the Exchequer, sit in the wreckage of the country's economic problems and his stuttering policies. The budget deficit for the coming year was forecast at £800 million, double what Labour had predicted pre-election as a worst-case scenario. The Wilson government had inherited a large trade gap from its predecessor, and many economists advocated a devaluation of the pound, something that Wilson had initially strongly resisted. At this stage, the economic issues facing Wilson and Callaghan prevented Labour from increasing social benefits such as pensions, although this was only a temporary hurdle, as they were later able to raise pensions to a record 21% of average male industrial wages. The edition of the *Guardian* in which this cartoon was published also raised concerns over Harold Wilson's desire to create an Atlantic Nuclear Force, an organisation of the nuclear capabilities of NATO members under a single unified control system.

The only man seen making progress is George Brown, Deputy Prime Minister and Secretary of State for Economic Affairs. As head of the newly created Department of Economic Affairs, Brown was charged with negotiating a strict incomes policy to establish wages and prices below free market level in order to combat inflation.

310 BEAUTIFUL, NOW SAY GRRRRR
signed
pen and ink
8 ¾ x 15 ¼ inches
Illustrated: *Guardian*, 28 February 1966

Beautiful, now say Grrrrr

On 28 February 1966, the *Guardian* published an article detailing a number of attacks on Prime Minister Harold Wilson made by the Conservative leadership ahead of the General Election on 31 March 1966. Described as a 'window-dresser' by Conservative MP Peter Thorneycroft, Wilson had called a General Election to address the fact that the Labour Party held a majority of just four MPs, a decision Edward Heath derided as 'the right thing for the wrong reason'. As Heath prepares to square off against Wilson in the ring, the Conservative leader is supported in his corner by (from left to right): Shadow Chancellor Iain Mcleod, Shadow Commonwealth Secretary Selwyn Lloyd and Shadow Foreign Secretary Alec Douglas-Home, the man who lost the previous election to Wilson. Selwyn Lloyd's words of advice suggest a lack of credibility in the threat carried by Heath. This would prove well founded, as Heath was comfortably defeated, with Wilson increasing Labour's majority to 96 MPs.



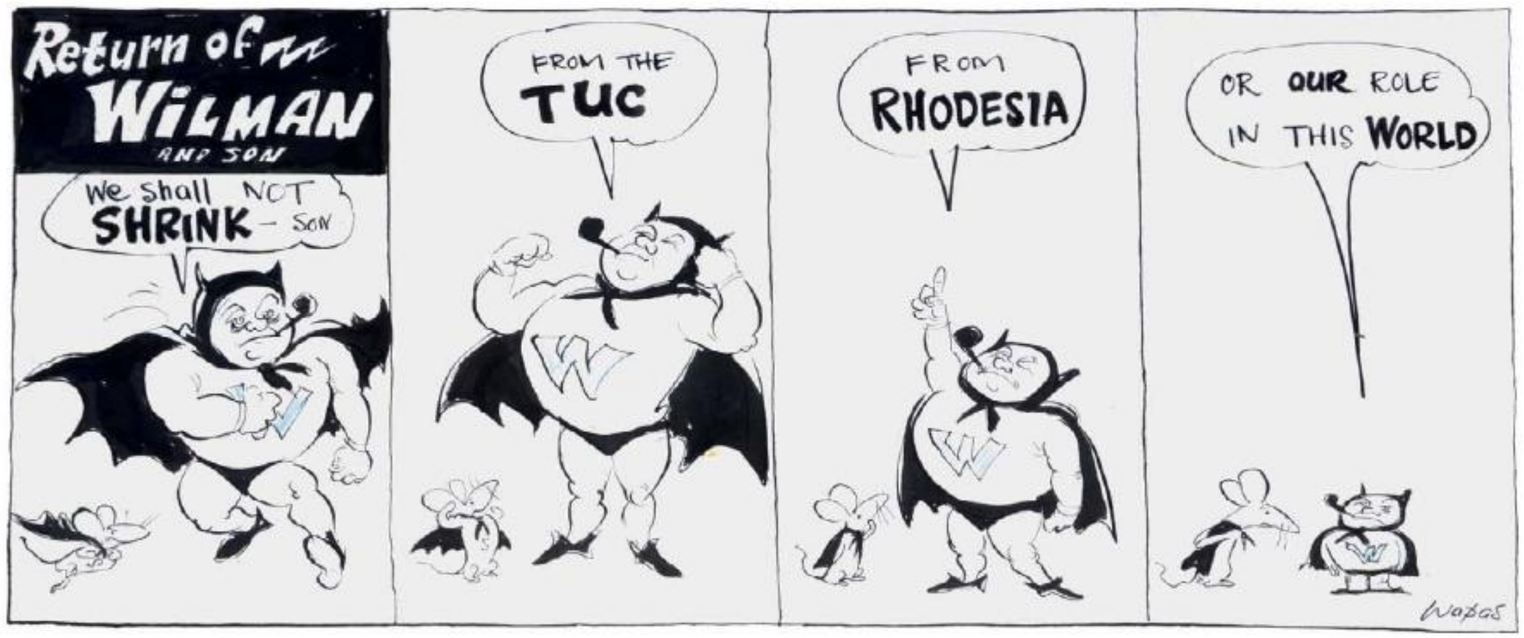
311 COPPER'S GOING UP
signed
pen and ink
14 x 18 ½ inches
Illustrated: *Guardian*, 26 April 1966

Copper's Going Up

In 1964, the federation of the three British colonies of Southern Rhodesia, Northern Rhodesia and Nyasaland ended with the independence of Northern Rhodesia (now Zambia) and Nyasaland (now Malawi). Granted following discussions with Great Britain over decolonisation that had begun in 1961, the independence of these two nations left just Southern Rhodesia with its future uncertain. In November 1965, following an increasingly strained relationship with Harold Wilson's government, Ian Smith, head of Southern Rhodesia's white minority government, signed a Unilateral Declaration of Independence, prompting worldwide condemnation.Though he ruled out any form of military invasion, Wilson attempted to end Southern Rhodesia's UDI through economic sanctions. These sanctions were undermined however by the decisions of South Africa and Portugal to continue trading with Smith, pictured here escaping with Rhodesian independence. Wilson's problems in the region were exacerbated by a sharp increase in the price of copper, imported from the newly independent Zambia, as represented by the distracting presence of the Zambian President Kenneth Kaunda.

Return of Wilman and Son

'Wilman and Son' was a recurring strip cartoon, in which Papas cast Harold Wilson as the superhero Wilman, with the mouse Theodore, a presence in many of his cartoons, as his sidekick. Despite his belligerent words, Wilson's diminishing size throughout the strip represents his struggles with the issues facing his government. In May 1966, Wilson had set himself at odds with the Trade Unions Congress by announcing 30% pay rises for doctors and dentists despite the national pay policy being for rises of just 3-3.5%. By the time this cartoon was published, Rhodesia's illegal declaration of independence was almost a year old, yet sanctions against Ian Smith's government had not worked, and any form of talks between Smith and Wilson were still two months away. Meanwhile, it was not just in Africa that Great Britain was experiencing waning influence. In 1963, Charles de Gaulle had vetoed British entry into the European Economic Community and would do so again in 1968, while Wilson's refusal to become involved in the USA's war in Vietnam had strained Anglo-American relations and would begin a process of Britain reducing its military presence east of Suez.



312 RETURN OF WILMAN AND SON
signed
pen and ink with coloured pencil,
9 ¾ x 20 ¾ inches
Illustrated: *Guardian*, 5 October 1966

313 POLICIES NOT POLITICIANS
signed
pen and ink
14 ¼ x 12 ¾ inches
Illustrated: *Guardian*, 20 May 1970

Policies Not Politicians

In January 1967, Jo Grimmond resigned as leader of the Liberal party, a post he had held for over 10 years, and was replaced by the party's Treasurer, Jeremy Thorpe. By-elections between 1966 and 1970 had proved unproductive for the Liberals and in the build-up to the General Election of June 1970, Thorpe and his party struggled for exposure. Much of the media attention focused on the repeat of Edward Heath's 1966 challenge to Harold Wilson's premiership, with both men able to campaign off personality alone. With the aid of an increasingly influential Enoch Powell, Heath defeated Wilson with 46% of the vote, while Thorpe's Liberals did poorly, retaining just 6 of their 12 seats.

LARRY

Terence Parkes (1927-2003), known as 'Larry'

Larry was the cartoonist's cartoonist, highly respected by his peers for his consistently funny work, and cherished by them for his affability. In the autobiographical *Larry on Larry* (1994), he wrote, 'I seem to have the reputation for a being a beer-swigging Brummie cartoonist', and while each particular of that statement may have been true, its overall spirit suggests an essential modesty. He even expressed some reservations about the increasing seriousness with which cartooning was being taken, and yet was steeped in the history of his profession and, more widely, in the history of art. This combination of the easygoing and the erudite informed much of his work, in content and draughtsmanship, and he will long be remembered for both his frequent depiction of an Everyman figure, 'Larry's man', and his parodies of famous works of art.

Larry was born Terence Parkes on 19 November 1927 in Handsworth, Birmingham, the only child of Walter Thomas Parkes, a car-factory welder, and his wife Alice. Educated at his local school, Handsworth Grammar, he was evacuated along with his classmates to Stroud, Gloucestershire at the outbreak of the Second World War, but returned to Birmingham shortly after the fall of France. He began to reveal his artistic talents while at Handsworth, and at only 15 he passed the entrance exam to Birmingham School of Arts and Crafts. His studies were interrupted, however, by National Service, serving as a gunner in the Royal Artillery (1946-48). When he returned to art school he chose to specialise in book illustration. Around this time, he had his first cartoons published in the *Birmingham Sunday Mercury* and the *Birmingham Gazette*. Qualifying as an art teacher, his career in education was short, but importantly gave him the pseudonym that he would become known by for the rest of his career. From 1951, he taught at Lincoln Road secondary modern in Peterborough, and it was here he was given the nickname 'Larry' in honour of Larry Parks, start of the 1946 film *The Jolson Story*. He survived just three years as a teacher, for, although he got on with his pupils, he found the environment restrictive, and he resigned in 1954.

Larry returned to Birmingham and worked as a progress-chaser in the Lucas Turbines factory, a job that gave him much time 'in the loo or behind the packing cases' to hone his cartooning skills. His first cartoons had appeared in *Punch* and *Lilliput* in 1954 and in 1956 he joined the *Daily Express* as a staff cartoonist, working for three months with fellow cartoonists Michael Cummings and Roy Ullyett before the editor, returning from an operation, decided to sack all employees whom he himself had not hired. With his cartoons appearing regularly in publications such as *Daily Sketch* and *Punch*, he became a full-time freelance cartoonist in 1957, supplementing his contributions to newspapers and publications, such as the *Birmingham Evening Mail,* the *Daily Sketch, Private Eye, The Oldie,* the *Guardian* and the *Observer* with various commercial commissions, drawing cartoons for Double Diamond beer, HMSO and the Inland Revenue.

Larry moved to Solihull in 1959 and, always willing to take up a challenge, would later produce cartoons and commentary for Granada TV's *Afternoon Edition* (1963-66). He also supplied material to comedian Marty Feldman and produced cartoons for the title credits of *Carry On Up the Khyber* (1968) and *Carry On Camping* (1972). For a short time, he painted scenery for Joan Littlewood's Theatre Royal, London (1973-74).

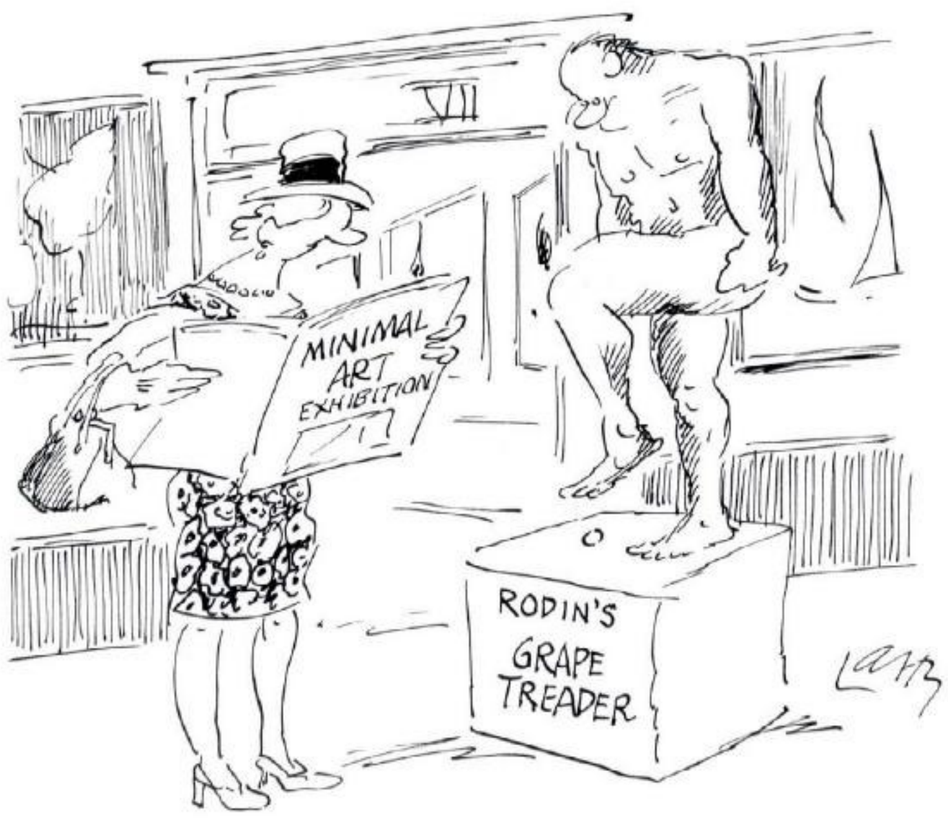
Larry first made his name around 1960 with the creation of his Everyman figure, initially known as 'Man in Apron', a series that first appeared in *Punch* and led to the publication of a dozen books, from *Man in Apron* (1959) to *Man on Holiday* (1973). Though he tried out a number of strips in his early years, it soon became clear that his real skill was for the quick visual gag in a single wordless panel. This approach to cartooning proved the springboard for Larry's second major achievement: his comic reinterpretations of famous works of art. These were first produced as a response to a commission from Tony Rushton, art director of *Private Eye*, and resulted in two published volumes: *Larry's Art Collection* (1977) and *Larry on Art* (1978). A retrospective of these cartoons was later held at the Walker Art Gallery, Liverpool, and in a series of shows at the Chris Beetles Gallery from 1991. In the same year he received an honorary fellowship from Birmingham Polytechnic.

Subsequent exhibitions at Chris Beetles Gallery further confirmed Larry's popularity and his fecundity as he responded to the Olympics (1992), football (1998 and 2001) and war (1995). Further collections of his cartoons were published as *The Larry Omnibus* (1967), *Best of Larry* (1983) and *Larry at War* (1995). Larry also illustrated various books throughout his life, including James Herriot's *Vets Might Fly* (1976), George Mike's *How to be Poor* (1983) and *Private Eye*'s 'Colemanballs' series (1982-96). The autobiographical *Larry on Larry* was published in 1994. He died after a short illness in Stratford-upon-Avon on 25 June 2003. He was survived by his wife and two children.

His work is represented in the collections of the British Museum and the V&A; and the British Cartoon Archive, University of Kent (Canterbury), and the University of Essex.

The biography of Larry is written by Alexander Beetles.

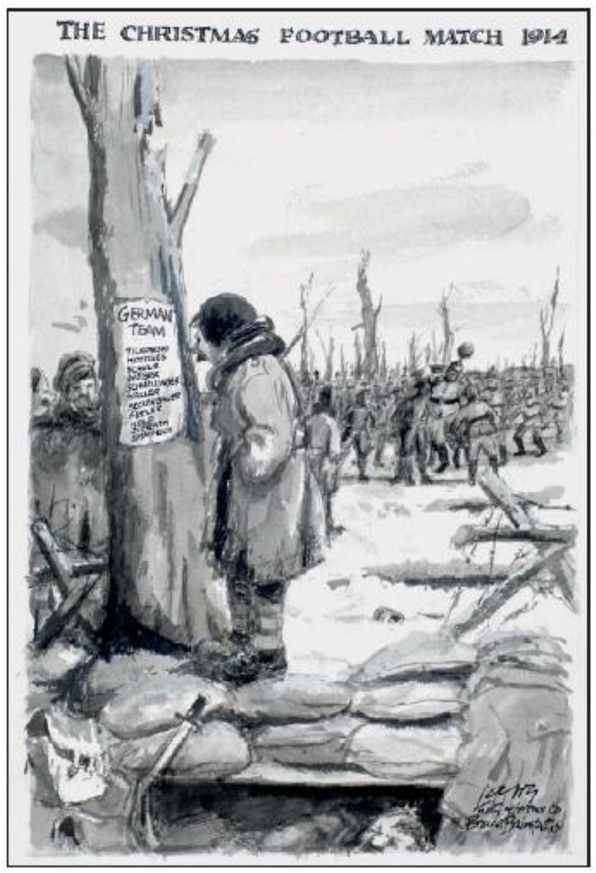
314 RODIN'S GRAPE TREADER
signed
pen and ink
5 ½ x 6 ½ inches



315 RODIN'S NICE BIT OF CRUMPET
signed
pen and ink
5 ¾ x 3 ¾ inches

316 RODIN'S CHIROPODIST
signed
pen ink and monochrome watercolour
7 x 7 ½ inches

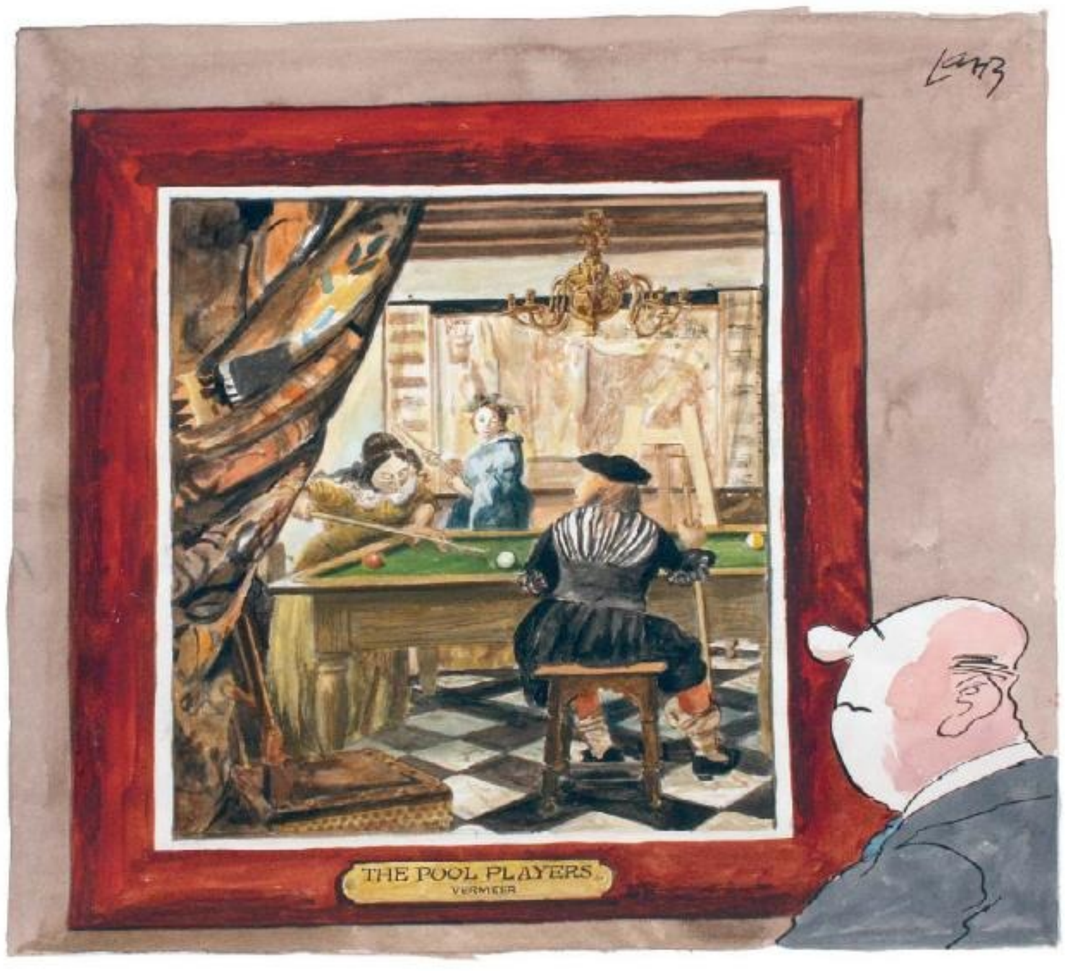
317 THE CHRISTMAS PARTY, ARLES
signed
pen ink and watercolour
10 ¼ x 14 ¾ inches



318 THE CHRISTMAS FOOTBALL MATCH, 1914
signed and inscribed with title
pen ink and monochrome watercolour
14 x 9 inches
Exhibited: 'Larry – Drawn at the World Cup!', June 1998

319 WATCHING LE FOOTBALL – PARIS ST GERMAIN'S ALL SEATER STADIUM 1888
signed and inscribed with title
watercolour
12 ½ x 20 inches
Exhibited: 'Larry – Drawn at the World Cup!', June 1998

320 REMBRANDT – THE CARTILAGE OPERATION
signed and inscribed with title
pen ink and watercolour
10 x 14 inches
Exhibited: 'Larry – Drawn at the World Cup!', June 1998



321 THE POOL PLAYERS
(VERMEER)
signed
pen ink and watercolour
13 ½ x 15 inches

13

ROBERT STEWART SHERRIFFS

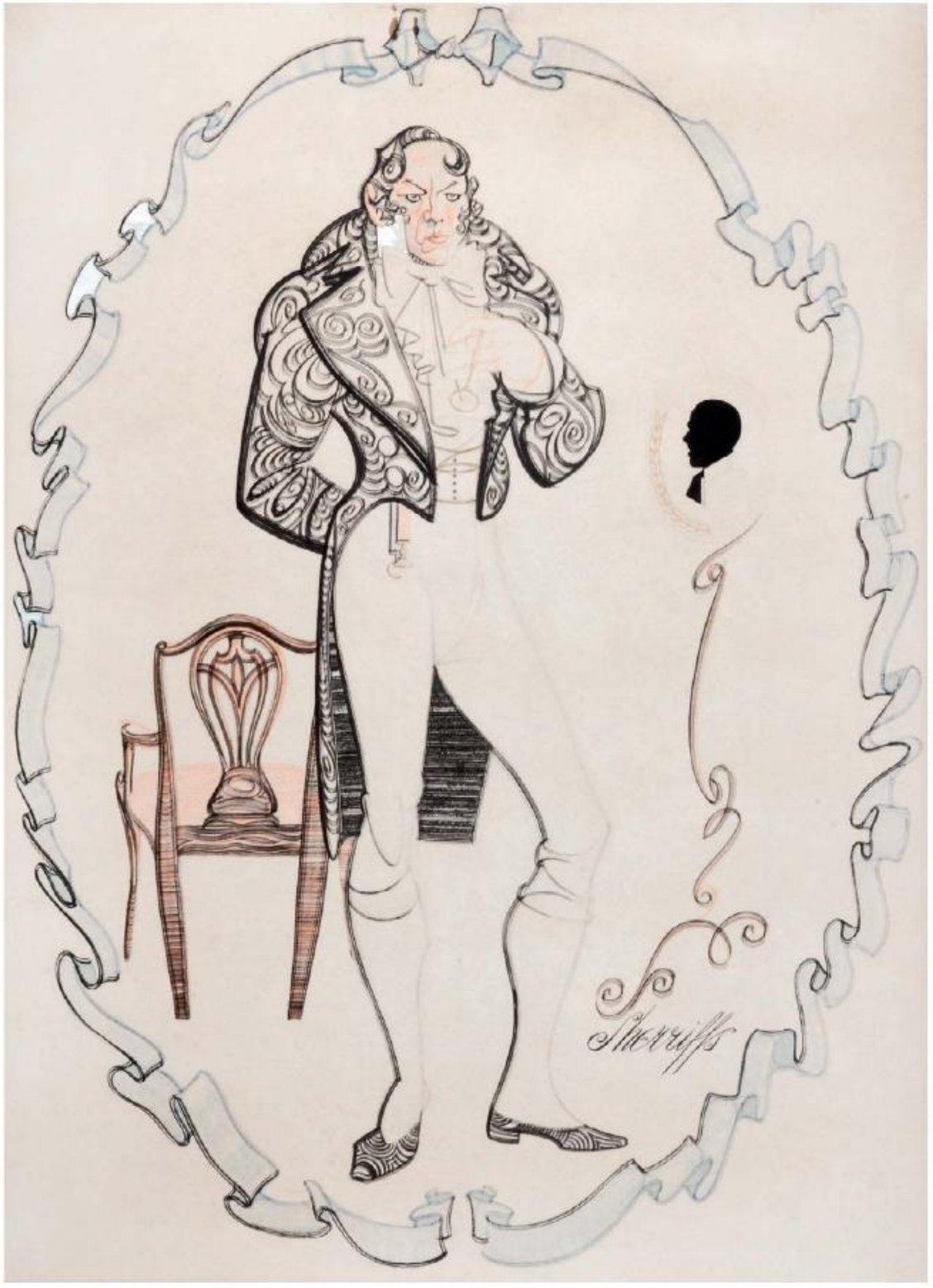
ROBERT STEWART SHERRIFFS

Robert Stewart Sherriffs (1906-1960)

Best known as a film caricaturist for *Punch*, Robert Stewart Sherriffs specialised in effective abstracted ink drawings of celebrities in which the abstraction always retains a likeness.

For a biography of Robert Stewart Sherriffs, please refer to *The Illustrators*, 2009, page 108.

His work is represented in the collections of the British Museum, the National Portrait Gallery and the V&A; and the British Cartoon Archive, University of Kent (Canterbury).



322 NOEL COWARD AS PAUL, DUC DE CHAUCIGNY-VARENNE IN 'CONVERSATION PIECE'
signed
pen ink and watercolour
30 x 21 ½ inches
Literature: Cole Lesley, Graham Payn and Sheridan Morley, *Noel Coward and His Friends*, London: Weidenfeld & Nicolson, 1979, page 113

Conversation Piece
Noël Coward's 'Romantic Comedy with Music', *Conversation Piece*, premiered at His Majesty's Theatre, London, on 16 February 1934, and ran there for 177 performances over five months. Inspired by Dormer Creston's book, *The Regent and his Daughter* (1932), it is set in Brighton in 1811 and concerns Paul, Duc de Chaucigny-Varenne, an émigré from the terrors of the French Revolution, who passes off Melanie, a dance hall singer, as his eligible ward. Coward created the role of Paul, and played opposite the French star, Yvonne Printemps, who, as Melanie, sang the show's hit, 'I'll follow my secret heart'.

323 'FROLIC WIND' AT THE ROYALTY

APPROACHING CONDITIONS, ELECTRIC AND DEADLY. LADY ATHALIA JEUNE (HENRIETTA WATSON), AN ANCIENT BATTLEFIELD OF REPRESSION AND COVERT SIN, SITS ALONE ENJOYING A CIGAR. DEATH AND REVELATION APPROACH WITH THE STORM

signed
pen and ink
10 ¾ x 9 ¼ inches
Illustrated: *The Sketch*, 27 March 1935, page 591

Frolic Wind

Richard Pryce adapted his play, *Frolic Wind*, from the first novel by Richard Oke (the pseudonym of Nigel Millett). A satirical fantasy on the theme of sexual repression, it opened at the Royalty Theatre on 13 March 1935. John Wyse directed a cast that included Henrietta Watson as Lady Athaliah Jeune, Fabia Drake as Miss Vulliamy and Martita Hunt as Princess Rosencrantz-Guildenstern.

324 THESE SKETCHES ILLUSTRATE THE SECOND PROGRAMME OF 'TONIGHT AT 8.30,' AT THE PHOENIX

pen and ink with bodycolour and pencil
22 x 14 ¾ inches
Illustrated: *The Sketch*, 29 January 1936, pages 210-211, 'Criticisms in Cameo. The Stage' by Ivor Brown

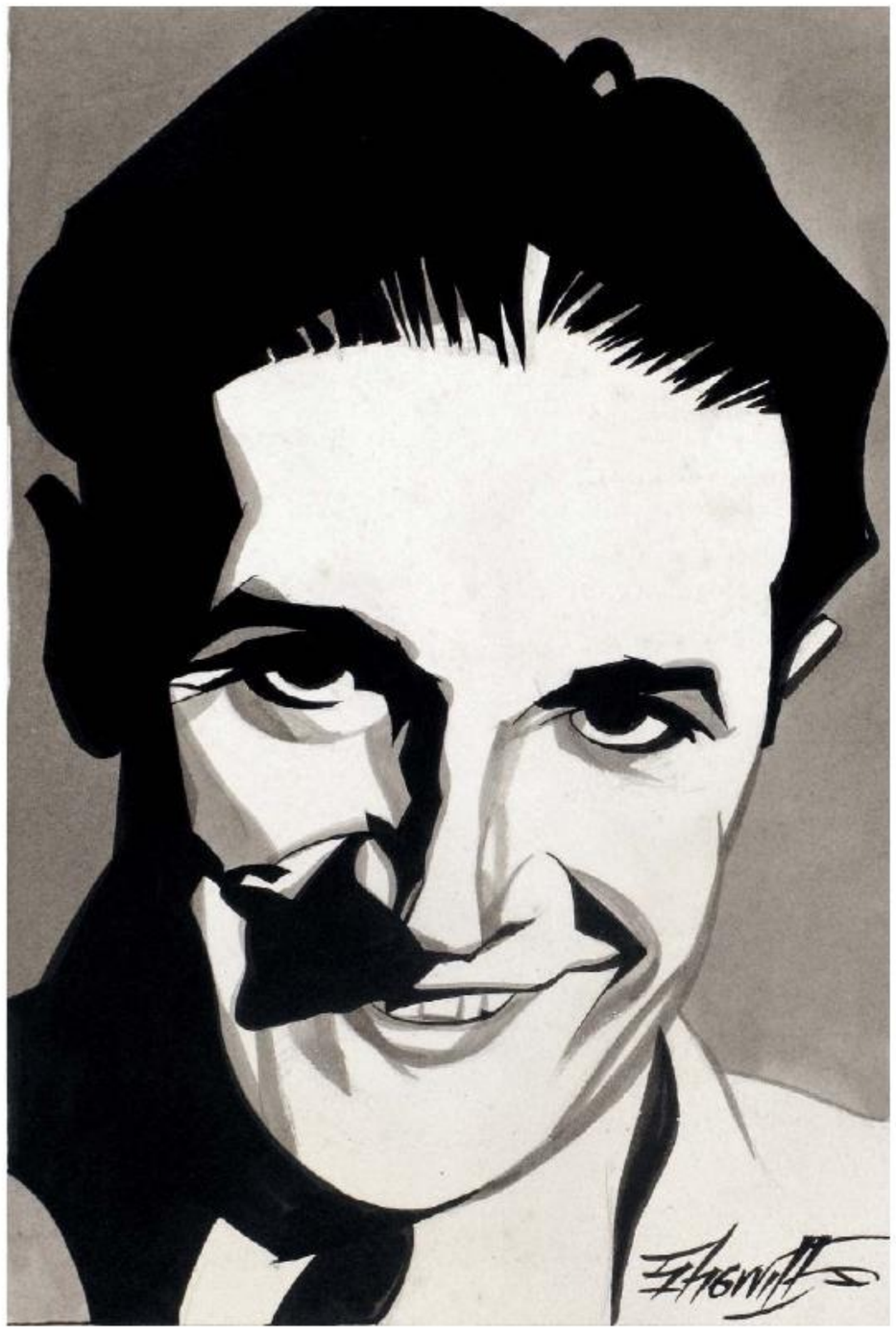
Tonight at 8.30

Tonight at 8.30 is a cycle of 10 one-act plays by Noël Coward. The cycle was first presented at the Manchester Opera House from 15 October 1935 and then, after touring, at the Phoenix Theatre, London, from 9 January 1936. The plays were presented in various combinations of three at each performance, those illustrated here – *Hands Across the Sea*, *Fumed Oak* and *Shadow Play* – first appearing at the Phoenix on 13 January.

In the first pair of images, illustrating *Hands Across the Sea*, 'Piggy Gilpin (Gertrude Lawrence) tells some "cruise" acquaintances how pleased her husband, Commander Peter Gilpin (Noël Coward), will be to show them round the docks' (as described in *The Sketch*).

In the second pair, illustrating *Fumed Oak*, 'Henry Gow (Noël Coward), henpecked for fifteen years, turns against his tormentor, Doris Gow (Gertrude Lawrence). He expresses his dislike of cold ham' (*The Sketch*).

In the third pair, illustrating *Shadow Play*, 'Victoria Gayforth (Gertrude Lawrence), whose husband, Simon (Noël Coward), appears to be finding her dull, dreams that their beautiful past comes to life and that they live happily ever after' (*The Sketch*).



325 THIS IS A PICTURE OF THE AUTHOR OF 'CARELESS RAPTURE' AT DRURY LANE
signed
pen ink and watercolour with pencil
10 ¼ x 7 inches
Illustrated: *The Sketch*, 21 October 1936, page 129

326 THIS IS A PICTURE OF THE COMPOSER OF THE MUSIC OF 'CARELESS RAPTURE,' AT DRURY LANE
signed
pen ink and watercolour with pencil
7 ¼ x 5 ¼ inches
Illustrated: *The Sketch*, 21 October 1936, page 129

Careless Rapture

These are two of a set of four caricatures by Sherriffs of Ivor Novello, the creator and star of the musical extravaganza, *Careless Rapture*. Despite the implication of the caricatures that Novello produced and performed the work single-handed, Christopher Hassall provided the lyrics, and a large cast joined him on stage. Opening at the Theatre Royal, Drury Lane, on 11 September 1936, *Careless Rapture* concerns a love triangle between the dastardly politician, Sir Rodney Alderney (Ivan Samson), his illegitimate half-brother, Michael (Ivor Novello), and a music comedy star, Penelope Lee (Dorothy Dickson).

327 'HOME AND BEAUTY'
THE CORONATION REVUE AT THE ADELPHI
signed
pen and ink with watercolour
22 ¼ x 14 ¾ inches
Illustrated: *The Sketch*, 10 February 1937, page 278, 'Criticisms in Cameo. The Stage' by Ivor Brown

Home and Beauty

Charles B Cochran devised the revue, *Home and Beauty*, in celebration of the forthcoming coronation of George VI. It opened at the Adelphi Theatre on 2 February 1937, with the coronation following on 12 May 1937. It was written by A P Herbert, with music by Nikolaus Brodszky and Henry Sullivan, and costumes by Charles James and Elsa Schiaparelli, among others.

The present image shows 'the interior of Mulberry Moat, Eng. In the foreground is Treasure, the butler (Gerald Nodin), and downstairs come the Earl of Mulberry (Norman Williams) and his Countess (Norah Howard), with the very young hopeful Nigel (Mary Lawson), then the young hopeful Hugo (Leslie French) with his young lady of the moment (Sepha Treble), followed by a horde of Tziganes, Croats, Lovelies, Magyars and Ladies and Gentlemen of the Period' (as described in *The Sketch*).

328 THE ENCHANTED PROFILE OF VERA BARNOVA (VERA ZORINA)
AGAINST WHOSE CHARM IMPRESARIOS, MUSICIANS, BALLET-DANCERS, BANKERS, AND QUITE ORDINARY MEN ARE SIMPLY POWERLESS, IS A SHERRIFFS' IMPRESSION FROM 'ON YOUR TOES,' AT THE PALACE THEATRE
pen ink and watercolour
14 ¼ x 11 inches
Illustrated: *The Sketch*, 24 February 1937, page 379

329 MODIFIED RAPTURE
'JANEY JENKINS' – DORA BRYAN
'JACK HARDACRE' – ROBERT DONAT
[THE CURE OF LOVE]
signed
inscribed with title and subtitle below mount
pen and ink
8 ¼ x 8 ¼ inches
Illustrated: *Punch*, 11 January 1950, page 36

On Your Toes
On Your Toes is a musical by Richard Rodgers and Lorenz Hart. The first Broadway production, with choreography by George Balanchine, opened at the Imperial Theatre on 11 April 1936. It transferred to the Palace Theatre, London, on 5 February 1937. The work was

> a major theatrical breakthrough because of its use of ballet as an integral part of the plot of a musical. In the story, Junior Dolan, an ex-Vaudeville hoofer now a NY music teacher, persuades a Russian ballet company to perform a modern ballet, 'Slaughter on Tenth Avenue', with himself in the lead. During the performance Junior is mistaken for another dancer who owes a gambling debt and is forced to keep dancing after the ballet is over to avoid being shot by two thugs in the theatre. (Stanley Green, *Encyclopedia of the Musical Theatre*, New York: Dodd, Mead, 1976, page 323)

In the London production, Jack Whiting played Junior Dolan and – as illustrated here – Vera Zorina, in her first role in a musical comedy, played the principal ballerina, Vera Barnova.

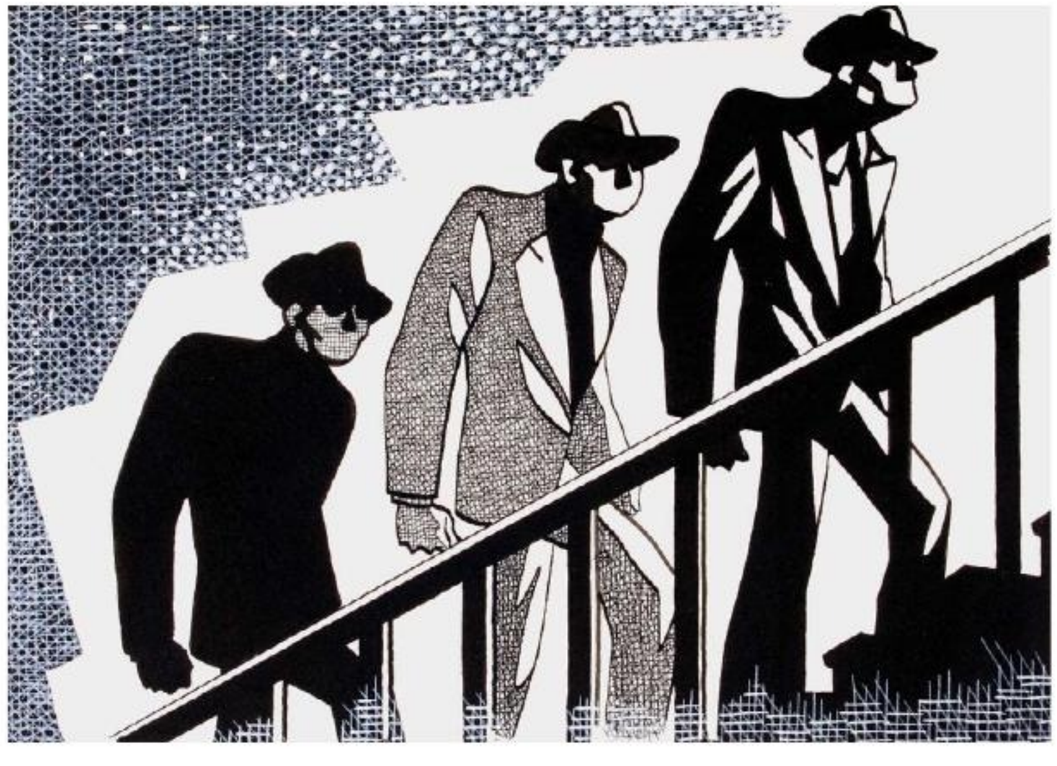
The Cure for Love
Robert Donat starred in, directed and co-wrote *The Cure for Love* (UK, 1950) with Albert Fennell. In this comedy, Donat plays a browbeaten soldier home on leave to a Lancashire mill village. He is the object of love of two women, an attractive incomer from London (Renee Acherson) and a brazen floozy (Dora Bryan).

330 OUR DAILY BREAD
'GEREMIO' – SAM WANAMAKER
'LUIGI' – CHARLES GOLDNER
[GIVE US THIS DAY]
signed
inscribed with title and subtitle below mount
pen and ink
12 ¾ x 7 ½ inches
Illustrated: *Punch*, 9 November 1949, page 520

Give Us This Day

Give Us This Day (Edward Dmytryk, UK, 1949) was released in the USA as *Christ in Concrete*, the name of the 1939 novel by Pietro Di Donato on which the film was based. It concerns the struggles of a Brooklyn brickmaker. The director made the film in London because he was on the Hollywood blacklist.

331 UNHOLY TRINITY
'PETEY' – PERCY HELTON
'COKE' – HAL FEIBERLING
'VINCE ALEXANDER' – SONNY TUFTS
[THE CROOKED WAY]
inscribed with title and 'Unholy Trinity' below mount
pen ink and bodycolour
5 x 7 inches
Illustrated: *Punch*, 9 November 1949, page 520



The Crooked Way

Richard H Landau's screenplay for *The Crooked Way* (Robert Florey, USA, 1949) is based on Robert Monroe's radio play, *No Blade Too Sharp*.
A Second World War veteran, Eddie Rice (John Payne), suffering from amnesia, but otherwise healthy, is released from a veterans' hospital. He decides to return to Los Angeles to see if he can regain his identity. Trying to retrace his former steps he soon learns that he was Eddie Riccardi, a dangerous gangster gone missing.

14
MARY SHEPARD

MARY SHEPARD

Mary Eleanor Jessie Shepard (1909-2000)

The daughter of the much-loved illustrator, E H Shepard, Mary Shepard has her own place in the public's affections as the illustrator of P L Travers' immortal series of Mary Poppins books. The present set of illustrations shows how, even when working on a speculative project, 'she inherited her father's confident line-work and … was meticulous in research' (Roger T Stern, 2004, page 231).

Mary Shepard was born at Red Cottage, Shamley Green, Wonersh, near Godalming, Surrey, on 25 December 1909, the only daughter and younger child of the much loved illustrator, E H Shepard, and his wife, Florence, who was also an artist. She was educated at St Monica's, a school for girls in Tadworth, near Epsom, Surrey, and then at Villa Ste Monique, a finishing school in the Paris suburb of Auteuil, which had been founded by St Monica's former French mistress, Mlle Manilève.

In the wake of the death of Mary Shepard's mother in 1927, her father's sister, Ethel, took over the running of the household, having returned from India, where she had been Head Deaconess of St Hilda's Society, an organisation for lady teachers working under the diocese of Lahore. In the following year, the family moved into its newly built home, Long Meadow, in Longdown, Guildford.

Aunt Ethel must have encouraged Mary Shepard in her artistic abilities, as she accompanied her to her interview with Professor Henry Tonks for a place at the Slade School of Fine Art. Studying there first under Tonks and then under Randolph Schwabe, she won a summer competition prize judged by Sir George Clausen.

Soon after she left the Slade at the age of 23, Mary Shepard received an invitation from the Australian-born author, P L Travers, to illustrate her new book, *Mary Poppins*. Travers had originally hoped that Mary's father, E H Shepard, would take on the commission, but he was too busy. She then came across a Christmas card that Mary had drawn and sent to Madge Burnand, the daughter of a former *Punch* editor and friend to both Travers and Mary's mother. This appealed to her, in its 'happy imperfection, innocence without naivete and … a sense of wonder', and so she asked Madge to introduce her to Mary (quoted in Valerie Lawson, *Mary Poppins, She Wrote*, New York: Simon & Schuster, 2013 (revised ed), page 163).

As a result, Mary Shepard became the illustrator of both the first and seven subsequent Mary Poppins books, from 1934 to 1988, learning her craft through her collaboration with Travers. She defined the look of Mary Poppins, for both the books and the 1964 Walt Disney film, and based her characterisation of Mr Banks on her future husband, E V Knox.

During this early period, she also worked with Arthur Ransome, illustrating *Pigeon Post*, the sixth in his series, 'Swallows and Amazons', in 1936.

On 2 October 1937, Mary Shepard married Knox who, as 'Evoe', was a poet and satirist, and editor of *Punch* from 1932 to 1949. Though he was a close family friend, Mary's father disapproved of the match. It was Knox's second marriage, his first wife having died in 1935. Mary became the stepmother to two children, a girl, who as Penelope Fitzgerald became a novelist, and a boy, Rawle, who became a journalist. Mary was only seven years older than Penelope and, as they grew older, they would become more like sisters, and look after each other.

Nos **332-341** are all illustrations for 'Mrs Noah', an unpublished novel by P L Travers

332 MRS NOAH
signed with initials
inscribed 'Rough for jacket' below mount
pen ink and bodycolour on celluloid
9 x 9 inches

Until the end of the Second World War, the Knoxes lived in St John's Wood, Mary serving as an air-raid warden, keeping chickens, and growing vegetables during the war itself (Stern 2004, pages 231-232). In 1948, they moved to Grove Cottage, 110 Frognal, Hampstead, living there happily until Evoe's death in 1971. Mary then moved into 7a Frognal Mansions, along the road at 97 Frognal. She worshipped at St John-at-Hampstead for as long as she was able, regularly helping to clean it.

Mary Shepard was a self-deprecating artist, who published few illustrations following her marriage. Among her rare publishing projects of this later period – other than the Mary Poppins books – was an edition of two fairy tales by A A Milne, *Prince Rabbit and The Princess Who Could Not Laugh* (1966). In addition, two exhibitions of her work were mounted, at the Maddox Street Gallery and Hampstead Library.

From 1994, Mary Shepard lived at Highgate Nursing Home, 12 Hornsey Lane, Islington. She died there on 4 September 2000 and was buried in the churchyard of St John-at-Hampstead.

Further reading: Roger T Stern, 'Shepard [*married name* Knox], Mary Eleanor Jessy (1909-2000)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 50, pages 231-232

The Genesis of Mrs Noah

In the early 1980s, Mary Shepard suffered some financial difficulties. In response, her close friend, Dionys Moore, of 18 Church Row, Hampstead, suggested a story for publication, based on her sewing machine, known as 'Mrs Noah', and also featuring her cats. While Mary then developed the initial idea, she was keen, if the book were accepted, for Dionys to share the royalties and be acknowledged as joint author or, at least, to receive the dedication: 'To Dionys and her Mrs Noah with my love and thanks'. The idea gave Mary a new lease of life, as she explained to Dionys in a letter dated, somewhat imprecisely, '23/ /1982':

> If MRS NOAH 'takes off' as they say, and does well, this could start a very useful train of work for me. My next story is nearly finished, and I have a third which has been in mind for some years.

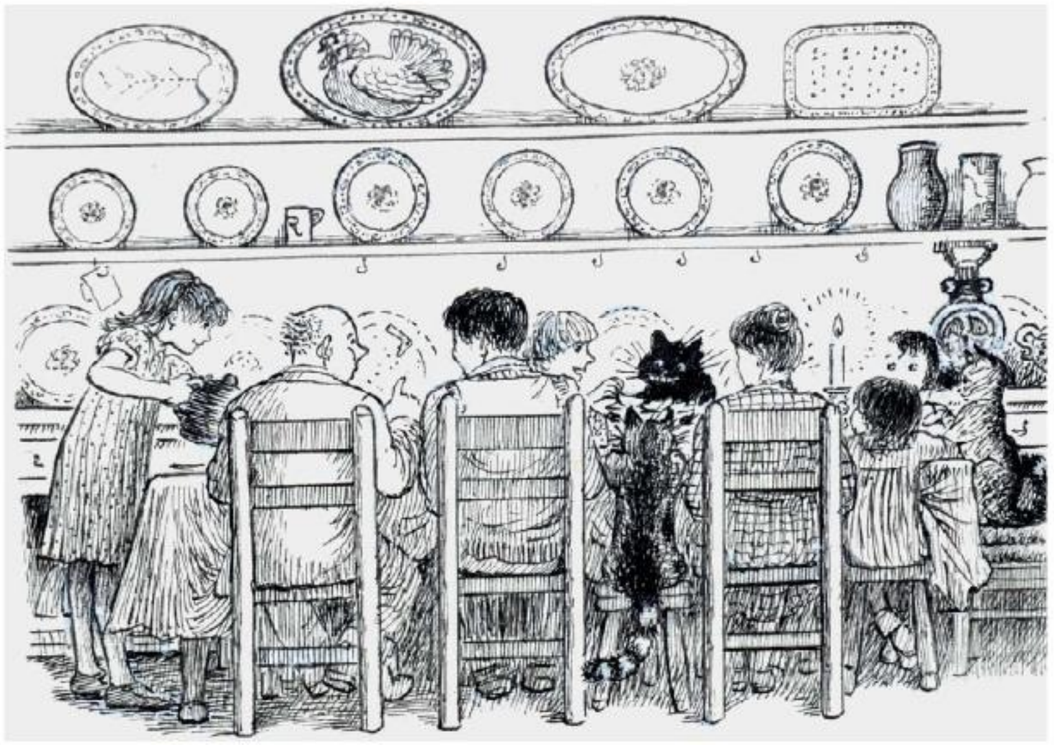
However, despite the support of Mary's stepdaughter, the novelist, Penelope Fitzgerald, the book failed to find a publisher. Her last publications seem to have been *Mary Poppins in Cherry Tree Lane* (1982) and *Mary Poppins and the House Next Door* (1988).

The surviving elements of the project passed from Mary to Dionys – where they joined the sewing machine known as Mrs Noah – and then to Dionys' cousins. These comprise a number of drafts of the story, a set of illustrations, and a few letters.

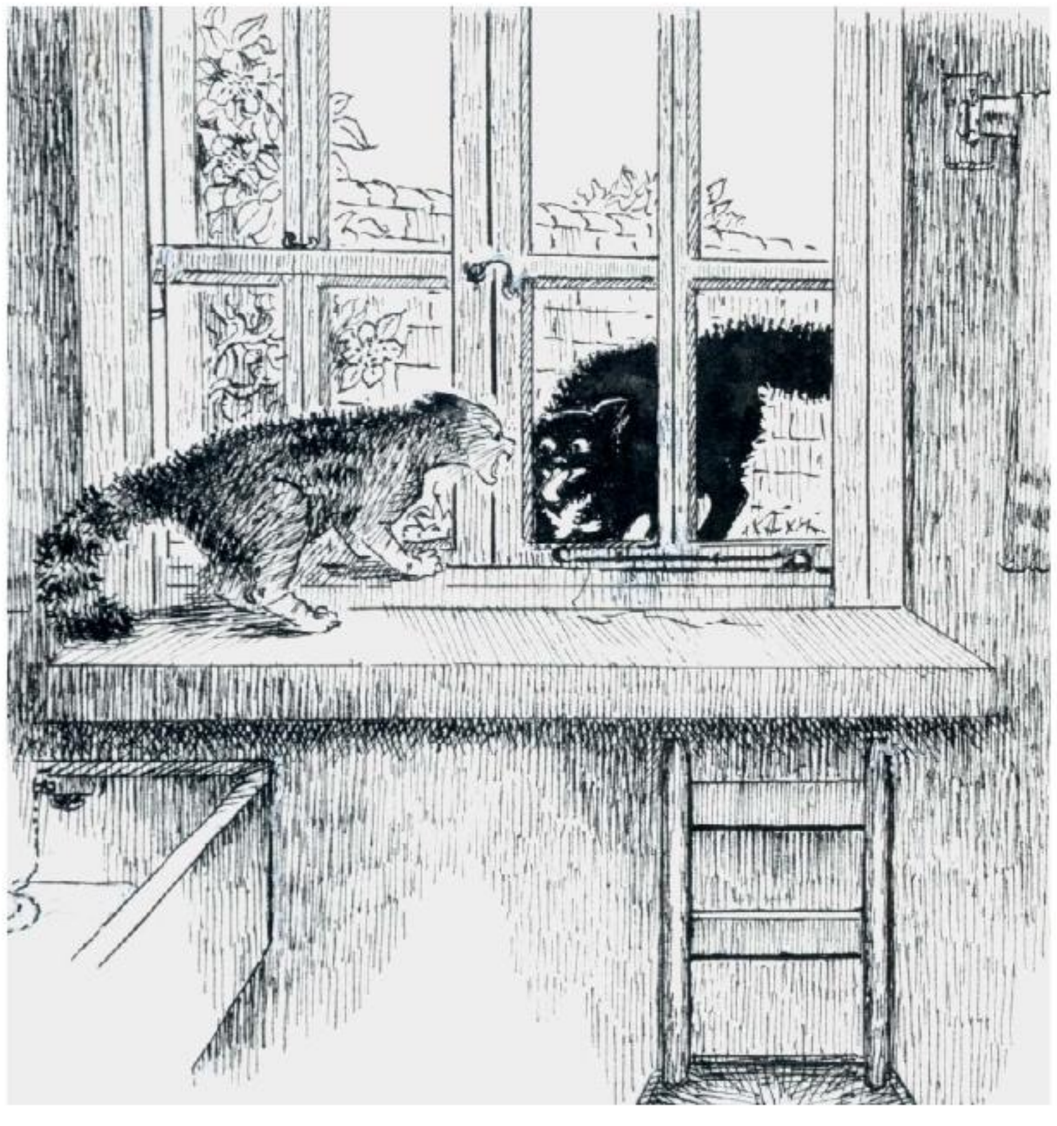
The Story of Mrs Noah

Rebecca lives in a house with a venerable magic sewing machine, called Mrs Noah, and three cats: two tabbies, Bella and Gracie, and one ginger, Twinkle. One day, a neighbouring cat, called Crosspatch, comes prowling and, in particular, notices Mrs Noah. As her owner, Bob Singer, mends and sells old sewing machines, she decides to lead him to the house. When he arrives, he asks Rebecca whether she has a sewing machine for sale, and she replies that she would never sell Mrs Noah, but would be pleased if he could revive her, which he does with a small amount of restorative cordial. Meanwhile, Crosspatch breaks into the house in an attempt to steal Mrs Noah. However, Mrs Noah and several other household objects foil her attempt. They wrap her in a sheet, soak her in water and place her in a fish kettle, called Sardine. Rebecca then suggests to Mr Stringer that his cat needs to stay with her in order to learn good manners. While they are talking, a burglar, Ferrety Fred, steals Mrs Noah and Sardine (still containing Crosspatch), but they are recovered in time for all to sit down to tea.

333 FRIGHTENED CUSTOMERS
Inscribed 'Mr Stringer too short' below mount
pen and ink with bodycolour on board, 3 ¾ x 3 ¾ inches



334 THE TEA PARTY
inscribed with title and 'Add Tiny' below mount
pen and ink on board
5 ¼ x 6 ¼ inches

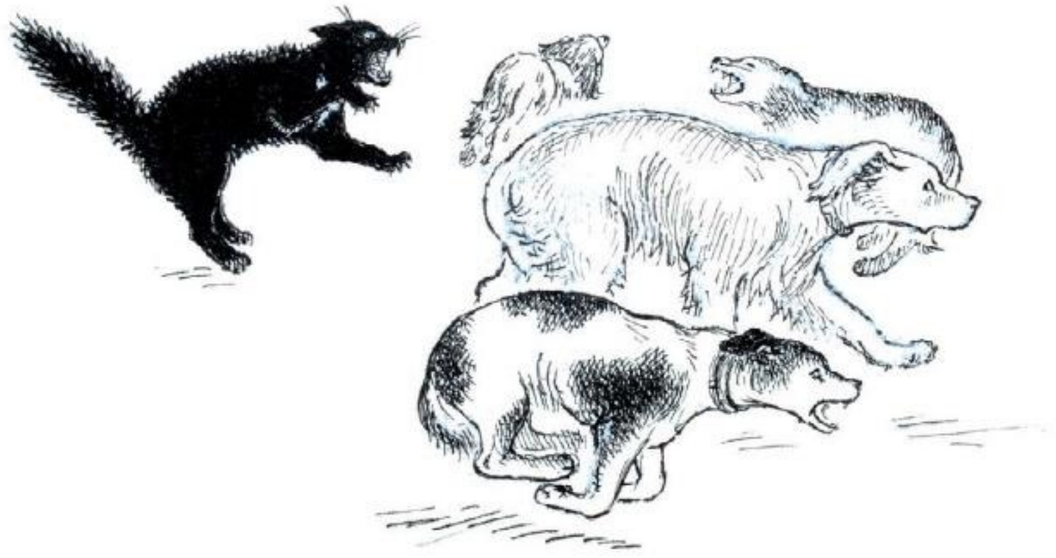


335 SHE HELD BELLA AND GRACIE IN HER ARMS
pen ink and watercolour with bodycolour and pencil on board
5 ¼ x 2 ¼ inches

336 GRACIE CONFRONTS CROSSPATCH
[far left]
pen and ink on board
4 ½ x 4 ½ inches

337 HIDING THINGS
inscribed with title below mount
pen and ink on board
2 ¾ x 3 ¼ inches

338 BELLA WARNS GRACIE
inscribed with title below mount
pen and ink on board
2 ¼ x 3 inches



339 CROSSPATCH SCARES THE NEIGHBOURHOOD DOGS
pen and ink with bodycolour on board
3 ¼ x 5 ½ inches

340 MRS NOAH ATTACKS ATTACKS CROSSPATCH
pen and ink on board
3 ¾ x 5 ¼ inches

341 MR STRINGER IS AMAZED
inscribed with title
pen and ink on board
6 ¾ x 6 inches

15
GERARD HOFFNUNG

GERARD HOFFNUNG
Gerard Hoffnung (1925-1959)

Gerard Hoffnung developed a unique vein of gentle, yet powerful humour through drawings, lectures and even concerts – for his favourite subject was music at its most delightful and daft.

For a biography of Gerard Hoffnung, please refer to *The Illustrators*, 2011, page 257.

Further reading: Annetta Hoffnung, *Gerard Hoffnung*, London: Gordon Fraser, 1988; Richard Ingrams (rev), 'Hoffnung, Gerard [*formerly* Gerhardt] (1925-1959)', H C G Matthew and Brian Harrison (eds), *Oxford Dictionary of National Biography*, Oxford University Press, 2004, vol 27, pages 523-524

343 UP THE GARDEN PATH
pen ink and watercolour
1 ¾ x 7 ¾ inches

342 EXTENSIVE ROOTS
pen ink and watercolour
4 ½ x 3 inches

Up the Garden Path [342-60]
These highly characteristic drawings by Gerard Hoffnung are at once delightful and intriguing. Hoffnung gave them to the distinguished journalist, Charles Fenby, whom he had probably met while both were working for the Hulton Press. Hoffnung contributed illustrations to Hulton's *Lilliput* magazine, while Fenby edited *Picture Post* and *Leader Magazine*. It is possible that Fenby commissioned the series, 'Up the Garden Path', though whether it was ever published has not yet been determined.

Charles Fenby
Charles Fenby (1905-1974), began his career in 1926 with the Westminster Press, first as a reporter on the *Westminster Gazette* and then, from a year later, on the *Daily News*. In 1928, he helped found the *Oxford Mail*, which he edited between 1929 and 1940. In 1940, he moved to the Hulton Press as assistant editor of *Picture Post*, becoming editor of *Leader Magazine* four years later. In 1948, he returned to the Westminster Press, as editor of the *Birmingham Gazette*, rising, in 1953, to the position of editor-in-chief and director of the *Birmingham Gazette and Despatch*. In 1957, he became editorial director of the Westminster Press Group of provincial newspapers, and remained in that position until his retirement in 1970. During the same period, he was also chairman of the British Committee of the International Press Institute. In addition, he wrote two popular books: *Anatomy of Oxford* (1938, with C Day-Lewis) and *The Other Oxford* (1970).

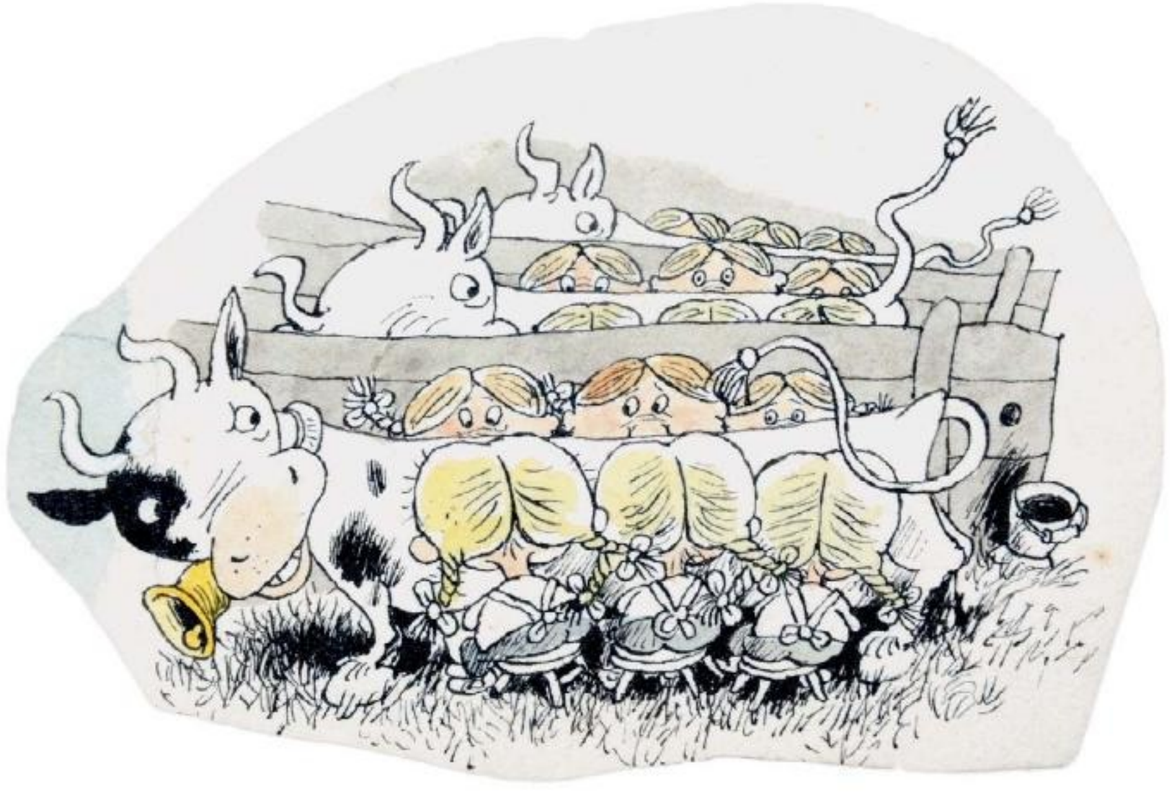
344 HAPPY HAY MAKING
pen ink and watercolour
4 x 3 ¾ inches

345 EYE TO EYE
pen ink and watercolour
2 ½ x 1 ½ inches

346 BEE-KEEPING
pen ink and watercolour
3 ½ x 3 ½ inches

347 EGGSTATIC
pen ink and watercolour
2 ½ x 3 ½ inches

348 FRIED EGG
pen ink and watercolour
1 ½ x 1 ¾ inches



349 MANY HANDS MAKE LIGHT WORK
pen ink and watercolour
2 ½ x 3 ¾ inches

350 HORSE SHOES
pen ink and watercolour
2 ¾ x 2 ¼ inches

351 PREHISTORIC HARVESTING
pen ink and watercolour
5 x 5 ½ inches

352 HOW THINGS GROW
pen ink and watercolour
3 ¾ x 3 ¾ inches

353 UMBRELLA SEEDS
pen ink and watercolour
2 ½ x 4 ½ inches

354 PIGLETS
pen ink and watercolour
2 ½ x 3 ¼ inches

355 SHEPHERD BOY
pen ink and watercolour
2 ¾ x 3 ¼ inches

356 KEEP OFF THE GRASS
pen ink and watercolour
3 x 3 inches

357 SUNFLOWER SUNBATHING
pen ink and watercolour
2 x 3 inches

358 PLANT HOSPITAL
pen ink and watercolour
2 ¼ x 2 ½ inches

359 TOSSING FOR THE CABER
pen ink and watercolour
4 ½ x 3 ½ inches

360 OVER-WATERING
pen ink and watercolour
3 x 6 ¼ inches

361 NOCTURNAL ACTIVITIES
signed, inscribed 'With best compliments to Mr John McCraig' and dated 28-1-45
pen ink and watercolour
8 ¼ x 10 inches

362 GOOD TIDINGS
signed
inscribed with title below mount
pen and ink
9 x 6 ½ inches

THE TWENTY-FIRST CENTURY

16

CONTEMPORARY CARTOONISTS

ED SOREL
(born 1929)

FRANK DICKENS
(born 1932)

BILL TIDY
(born 1933)

ED MCLACHLAN
(born 1940)

MIKE WILLIAMS
(born 1940)

PETER BROOKES
(born 1943)

BILL STOTT
(born 1944)

KAL
(born 1955)

MATT
(born 1964)

JONATHAN CUSICK
(born 1978)

ED SOREL

Edward Sorel (born 1929)

Edward Sorel's clever and unforgiving satire is the product of a lifetime spent observing and criticising the unpleasant reality of the American Dream. His experiences of recent history from the Great Depression to Al-Qaeda, and his disdain for the greasy politics in between, have lent his cartoons a formidable bite that those his junior rarely match.

It was boyhood art classes at the Whitney Institute that first convinced Sorel to work with images, leading him to enrol at the Cooper Union School of Art on leaving high school. But his remarkable career was also forged at the time of the rapid expansion of entertainment in the 1930s and 40s. He was swept up in the proliferation of gangster movies, musicals, comics, cartoons, jazz and other art forms that spread across America at the time. These influences were strong; to this day even the depiction of his most biting political satire is heavily influenced by popular culture.

His first professional success came in the early 1950s when he joined the political magazine *Monocle* as a part-time art director in return for free studio space. Typically he was paid virtually nothing, but admits that, had he not been thrown into this hotbed of opinion and satire, he would not be where he is today. Coming from a politically active body of students at Cooper Union, it was here that he was first able to put his politics into print. His other important success was the founding of Push Pin Studios in 1954 with Seymour Chwast and Milton Glaser (famous for designing the 'I ❤ NY' logo). This collaboration went on to influence a generation of graphic designers.

Sorel insists that this early success was purely accidental, and that he was simply interested in avoiding the constraints of full-time employment. This statement is typical of his almost chronic modesty, but makes clear that his aim from the very beginning was to be a successful freelancer. Tellingly the logic behind this aim was not, as one might imagine, to remain an independent voice, but instead to remain an independent spirit. He is proud of his commercial success, and freely admits that his work is inevitably tinged with the politics of each individual publication. He is not entirely happy about this, but it underlines his down-to-earth approach – he has always had to make a living out of drawing. It also goes part of the way to explaining his enduring relationship with the American media.

Equally essential to Sorel's success with both the press and the public is the spirited line that lends his work a casual, spontaneous look whilst fuelling the humour behind the image. This is both entirely deliberate – he wants his pictures to look effortless – and painstakingly achieved through the skills of traditional draughtsmanship. His drawings are anything but sketches, often worked up over many different stages. His dedication to draughtsmanship is very much in tune with his appreciation for the past masters of his art; he cites Gustave Doré and Honoré Daumier as major influences, sometimes even recasting their more famous compositions with modern characters. However, much of this technical skill has been self-taught. His artistic education fell at a time when schools were revelling in the abstract aesthetic and drawing was low down their list of priorities; he still insists that he has much to learn about drawing.

Finally, and most importantly, Sorel's success lies in the gleeful, merciless way he approaches caricature and satire. This was perfectly suited to the new-found confidence of magazines and newspapers that occurred in the 1960s and, with fellow left-wing cartoonists David Levine and

Jules Feiffer, he formed part of a triumvirate of character assassins for hire. Always fiercely moral, and never one to take a cheap shot, he has set out to prick with his pen inflated egos from the worlds of politics, acting, literature, music and religion. His aim is 'to bring down the Gods'. It was not always this way; his early drawings were mostly pretty, decorative illustrations for magazines, but it was his passionate anger about the Vietnam War that forced an evolution in both his line and content. He honed these satirical skills during a long association with the left-wing weekly magazine, *The Nation,* for which he drew a weekly strip, normally showing Nixon, Ford or Reagan embroiled in their own complex scheming. He holds a special affection for *The Nation* because it is the only publication that has allowed him to attack organised religion openly in his cartoons.

Sorel's work has featured in a vast number of publications, but most regularly in *The Nation, The Atlantic, Fortune, Harper's, Penthouse,* and *Esquire* and, since the early 1990s, *The New Yorker,* for which he has since drawn over 40 covers. The first was commissioned by Tina Brown on 5 October 1992, featuring a punk being driven through Central Park on a horse drawn carriage, and this marked the beginning of Ed Sorel's long relationship with the magazine that, in his words, 'saved my career'. Whether or not this is entirely true, it is a relationship that has produced much remarkable work and brought Sorel's drawings to an even wider audience.

Sorel has published numerous books, often collaborating with his wife, Nancy Caldwell Sorel, as writer. Notable examples are *Word People* (1970), *First Encounters* (1998) and collections of his own cartoons such as *Unauthorised Portraits* (1997). *Literary Lives* (2006), was a break from politics in which he exposed, with a good deal of humour, the worst qualities of some of the great names in literature and music.

In 1998, the National Portrait Gallery in Washington DC held an acclaimed exhibition of his caricatures, and he has been the recipient of several awards including the Best in Illustration Award from the National Cartoonists Society, the Augustus St Gaudens Medal for Professional Achievement from The Cooper Union, the George Polk Award for Satiric Drawing, the Hamilton King Award from The Society of Illustrators, the Page One Award from the Newspaper Guild, the 'Karikaturpreis der Deutschen Anwaltschaft' from the Wilhelm Busch Museum in Hanover,

363 ARTHUR CONAN DOYLE AND HARRY HOUDINI
signed
pen ink and watercolour with bodycolour
12 ½ x 16 ¾ inches
Illustrated: *Atlantic Monthly*, January 1994; Nancy Caldwell Sorel and Edward Sorel, *First Encounters*, New York: Alfred A Knopf, 1994, page 92

Germany, and in 2001 the Art Directors Club of New York elected him to their Hall of Fame.

In 2006, Graydon Carter, the New York editor of *Vanity Fair,* commissioned Sorel to draw a huge mural across the walls of his new, ultra fashionable restaurant, The Waverley Inn in Manhattan. The work features portraits from across the artistic spectrum, from Wilde to Warhol, and confirms Sorel's status as one of the great twentieth-century caricaturists.

In 2011, Ed received a Master Series Award from the School of Visual Arts in Manhattan, New York City, and an accompanying retrospective exhibition at the Visual Arts Gallery. The award and exhibition honour great visual communicators of the time, and previous laureates include Saul Bass, Seymour Chwast, Heinz Edelmann, Jules Feiffer and Milton Glaser.

In 2012, Ed began work writing *Mary Astor's Purple Diary*, a book about a sex scandal surrounding the American actress in 1936. The book is due to be published by Norton in 2016.

In early 2014, Ed Sorel was entered into the New York City Society of Illustrators' Hall of Fame.

The biography of Ed Sorel is written by Giles Huxley-Parlour and extended by Alexander Beetles.

NEW VIOLENCE BETWEEN PROTESTANTS AND CATHOLICS THREATEN BELFAST'S FRAGILE PEACE ACCORDS
INCREASED ATTENDANCE AT RUSSIAN ORTHODOX CHURCHES IN UKRAINE IS BLAMED FOR AN OUTBREAK OF VANDALISM DIRECTED AGAINST JEWS.
TWO MOSQUES IN ALGERIA WERE BOMBED TODAY. RIVAL FUNDAMENTALIST SECTS ARE SUSPECTED.
ANOTHER SUICIDE BOMBING HAS TRIGGERED ANOTHER RETALIATORY AIR STRIKE FROM ISRAEL.
CONFLICT BETWEEN MUSLIMS AND HINDUS HAS RESULTED IN MORE THAN A HUNDRED DEATHS IN INDIA.
PRESIDENT BUSH MET WITH PROMINENT CHURCH LEADERS IN THE WHITE HOUSE TODAY...
WHERE HE TOLD THE GATHERING THAT ONLY RELIGION HOLDS THE KEY TO WORLD PEACE.
BETTER MAKE MINE A DOUBLE.

364 VIEWING WITH ALARM
signed
pen ink and watercolour
18 x 13 ¼ inches
Illustrated: *Atlantic Monthly*, October 2002, page 33

365 DINING AL FRESCO
signed
pen ink and watercolour
16 ¾ x 12 inches
Illustrated: *Reader's Digest*

After serving in the Crimean War Count Leo Tolstoy, 34, repents his years of dissipation and vows to lead a Christian life.
Returning to his estate, Tolstoy offers his serfs their freedom. Certain it's a trick, the shrewd peasants refuse emancipation.
He is engaged to Sofia Andreyevna, 18, but insists she read his diaries before they marry. From them she learns he has lied, robbed, murdered, fathered a bastard son, and - worse - sold much of his estate to cover his gambling debts.
In their first twelve years she delivers eight children and he produces War and Peace and Anna Karenina. Each keeps a diary detailing the unforgivable behavior of the other.
Why me?
Hefty royalties from his novels and steady income from his estate force Tolstoy to face the fact that he is rich. This realization plummets him into suicidal depression.
He now abandons fiction to write religious tracts advocating celibacy. But age has not freed him from sexual desires. Sofia becomes pregnant for the thirteenth time.
Still in pursuit of true Christianity, Tolstoy decides to give away his wealth by making his novels free of copyright. His wife is less than supportive.
IDYOT IMBYCIL LUNATIK 9HOOL
To escape his wife Tolstoy steals out of his house on an October morning in 1910 and, with the aid of a daughter, boards a train. The car is chilly and smoky. His cold turns to pneumonia.
Edward Sorel
He is buried on his estate in a spot of his own choosing. Where, it is said, a green stick is hidden that, if found, will reveal the secret of universal love.

366 LEO TOLSTOY
signed
pen ink and watercolour
18 x 21 inches
Illustrated: Edward Sorel, *Literary Lives*, London: Bloomsbury, 2006, [unpaginated]

367 ‘IT IS BETTER TO LIVE RICH, THAN TO DIE RICH.’ SAMUEL JOHNSON, 1778
signed and inscribed ‘After Rowlandson’
watercolour and crayon
14 ¾ x 23 inches
Illustrated: *Forbes Magazine*, Fall 1983, pages 30-31

1907
CARL JUNG, SWISS AUTHOR OF A BOOK ON DEMENTIA, TRAVELS TO VIENNA TO MEET SIGMUND FREUD. AFTER THIRTEEN HOURS OF NON STOP TALK, FREUD ANOINTS HIM HIS SCIENTIFIC "SON AND HEIR."
1908
JUNG (MARRIED) HAS A SEXUAL AFFAIR WITH ONE OF HIS PATIENTS, AND FORMULATES A LIFE-PHILOSOPHY THAT EXTOLS POLYGAMY. MANY MORE CONQUESTS FOLLOW, AND HE BOASTS ABOUT THEM TO EVERYONE.
1911
FREUD, EAGER TO REMOVE THE STIGMA OF "JEWISH SCIENCE" FROM PSYCHOANALYSIS, SEES TO IT THAT JUNG, A CHRISTIAN, IS MADE PRESIDENT OF THE PSYCHOANALYTICAL ASSOCIATION. WITHIN A YEAR THEY ARE BITTER ENEMIES.
1913
A BELIEVER IN SPIRITUALISM, JUNG GOES INTO TRANCES TO EXPERIENCE PAGAN MYSTERY CULTS. HIS ENCOUNTERS WITH THE DEAD CONVINCE HIM THAT HE IS THE ARYAN CHRIST DESTINED TO REDEEM MANKIND - AND ESPECIALLY WOMANKIND.
1917
HIS BOOK ON THE "COLLECTIVE UNCONSCIOUS" HYPOTHESIZES THAT ANCESTRAL (RACIAL) IMPULSES ARE MORE IMPORTANT THAN PERSONAL MEMORIES. RACE EXPLAINS WHY ARYANS ARE HEROIC AND JEWS AREN'T.
1933
HITLER TAKES POWER. JEWS ARE EXPELLED FROM THE PSYCHOANALYTICAL ASSOCIATION, BUT JUNG RETURNS AS ITS PRESIDENT. HE PROPOSES THAT JEWS BE FORCED TO DRESS DIFFERENTLY SO THEY ARE NOT MISTAKEN FOR PEOPLE LIKE OURSELVES"
1937
HIS FELLOW ANALYST VLADIMIR ROSENBAUM IS JAILED BY THE NAZIS. LATER RELEASED, HE GOES TO THE ANALYST'S CLUB, BUT JUNG MEETS HIM AT THE GATE AND BARS HIM ENTRY, SAYING "EVEN A MORTALLY WOUNDED ANIMAL KNOWS WHEN TO GO OFF ALONE AND DIE."
1945
THE WAR ENDS. JUNG ADMITS HE SAID "HITLER IS GERMANY'S ONLY CHANCE." BUT DENIES HE WAS PRO-NAZI. WHAT HE DID, HE SAYS, WAS "TO PROTECT PSYCHOTHERAPY... ANY DECENT PERSON WOULD HAVE DONE THE SAME THING."
1961
IN THE POST-WAR YEARS HE LECTURES, WRITES, TRAVELS, CHANGES MISTRESSES OFTEN, AND INHERITS A FORTUNE. WHEN HE DIES AT 86, HE IS REVERED AROUND THE WORLD AS MODERN MAN'S GREAT GUIDE TO SELF-KNOWLEDGE.

368 CARL JUNG
pen ink and watercolour with bodycolour
18 ½ x 21 ½ inches
Illustrated: Edward Sorel, *Literary Lives*, London: Bloomsbury, 2006, [unpaginated]

FRANK DICKENS

Frank Huline Dickens
(born 1932)

Frank Dickens is the creator of several different much loved strips, most famously, *Bristow*, which records the ridiculous day-to-day life of a rebellious office clerk, eighteenth in line for the post of Chief Buyer of the Chester Perry Company. In 2010, it earned him the Guinness World Record for the longest running daily strip by a single author, having begun in 1961.

For a biography of Frank Dickens, please refer to *The Illustrators*, 2003, page 212.

Nos **369-371** are all illustrated in Bristow, *Evening Standard*

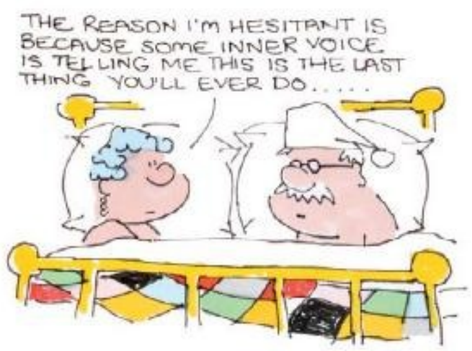
BRISTOW by FRANK DICKENS
I DONT GET IT...
GO DOWN TO THE WORKS AT ANY TIME AND YOU'LL FIND EVERYONE SITTING ROUND DRINKING TEA...
GO INTO ANY OF OUR OFFICES AND YOU'LL FIND HALF THE STAFF MISSING...
GO INTO THE LOCAL CINEMA ANY AFTERNOON AND YOU'LL FIND MOST OF OUR SALES REPS IN THE AUDIENCE...
GO INTO OUR BOARDROOM AND YOU'LL FIND OUR DIRECTORS BUSY WITH BRANDY AND CIGARS...
IN SPITE OF ALL THIS WE ALMOST DOUBLED OUR PROFITS...
WONDER HOW MUCH WE'D MAKE IF EVERYONE WORKED...
THE MIND BOGGLES...
703

369 I DON'T GET IT ...
pen and ink
3 ¾ x 18 inches
Illustrated: 9 May 1963

370 FILING ... INVOICING ... ORDERING ...
pen and ink
3 ¾ x 18 inches
Illustrated: circa 1970

371 I STILL CAN'T GET OVER THOSE PUBLISHERS ACCUSING ME OF BEING A PLAGIARIST ...
pen and ink
3 ¾ x 18 inches
Illustrated: 14 June 1973

Bristow: Frank Dickens
I STILL CAN'T GET OVER THOSE PUBLISHERS ACCUSING ME OF BEING A PLAGIARIST...
I CAN STAND ON MY OWN FEET— I'VE A MILLION IDEAS... LOOK AT THE SIZE OF THAT BRAINBOX...
HOLD IT— INSPIRATION!
STORY ABOUT THIS BUYING CLERK WHO'S LOOKING AT HIMSELF IN THE CLOAKROOM MIRROR...
'WONDER WHAT IT'S LIKE ON THE OTHER SIDE?' HE THOUGHT, AND CLAMBERING UP ON TO THE WASH BASIN HE STEPPED THROUGH THE LOOKING GLASS...
LEWIS CARROLL—WHO NEEDS HIM?
3813



372 I KNOW I'M ONLY GOING TO THE POST OFFICE TO DRAW MY PENSION, BUT WHERE I GO, MY VIAGRA GOES
pen and coloured ink
4 ¾ x 5 ½ inches
Illustrated: page 107

373 THE REASON I'M HESITANT IS BECAUSE SOME INNER VOICE IS TELLING ME THIS IS THE LAST THING YOU'LL EVER DO
pen and coloured ink
4 ¼ x 5 ½ inches
Illustrated: page 103

Nos **372-373** are illustrated in Frank Dickens, *A Calmer Sutra*, London: Time Warner Books, 2002

BILL TIDY

William Edward Tidy, MBE (born 1933)

Since selling his first cartoon almost 60 years ago, Bill Tidy has forged a reputation as one of Britain's best-loved and most prolific cartoonists. He is perhaps best known for his strip cartoons 'The Cloggies' and 'The Fosdyke Saga'.

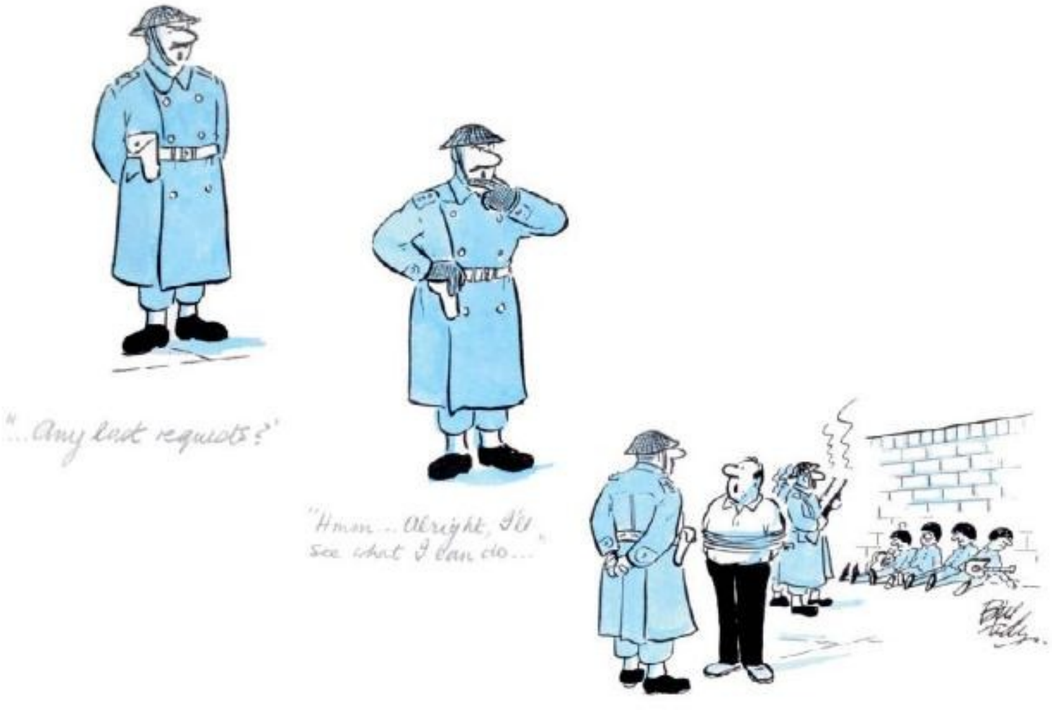
Bill Tidy was born in Tranmere, Cheshire, on 9 October 1933. His father, William Edward Tidy, was a merchant sailor who walked out on the family when Bill was a child. As a result, he was brought up by his mother, Catherine Price, at her off-licence in Liverpool. Educated at St Margaret's School, Anfield, Liverpool, he left school at 15 and from 1950 to 1951, he worked for R P Houston, a Liverpool shipping office, before joining the Royal Engineers in 1952. Before leaving the army in 1955, he served in Germany, Korea and Japan. It was in Japan in 1955 that he sold his first cartoon to *Mainichi*, a Japanese, English language newspaper. Returning to Liverpool, he worked as a layout artist at the Pagan Smith advertising agency, and drew advertisements for *Radio Times*. He soon began freelancing, producing cartoons for publications such as the *Daily Mirror*. When plans to migrate to Canada fell through in 1957, he embarked on his career as a professional cartoonist. Though he had no formal training, his work soon became very popular. In 1966, it was claimed he could produce up to 15 finished cartoons a day. The same year, he became a founder member of the British Cartoonists's Association, and was voted Cartoonists' Club of Great Britain Humorous Cartoonist of the Year.

Bill Tidy would soon become particularly famous for his strip cartoons 'The Cloggies', which ran in *Private Eye* between 1967 and 1981 and in *The Listener* from 1985 to 1986, and The Fosdyke Saga, which appeared in the *Daily Mirror*. First appearing in March 1971, 'The Fosdyke Saga' was designed as a northern, working-class pastiche of the popular BBC programme The Forsyte Saga. Such was the strip's popularity, that 14 books of reprints were produced and in 1975, the writer Alan Plater transformed the series into a stage show at the Bush Theatre, London. In 1977, a version of The Fosdyke Saga was, ironically, produced for BBC television, and in 1983 the strip was again adapted as a 42-part series for BBC Radio 2, written by Bill Tidy and John Junkin. The strip continued to run in the *Daily Mirror* until February 1985.

During his career, Bill Tidy's cartoons have appeared in a huge variety of publications, including *The Oldie*, *New Scientist*, the *Mail on Sunday*, the *Yorkshire Post*, the *Daily Sketch* and many others. He also contributed a large number of cartoons to *Punch*, including covers, before his departure in 1989. In addition, he has contributed single cartoons to a wide variety of publications, has designed board games, ventriloquists' dummies and even the trophy for BBC television's *It's a Knockout*. Outside of his work as a cartoonist, Bill Tidy has written and presented a number of BBC television programmes such as *Tidy Up Walsall*, *Tidy Up Naples* and *Three Days Last Summer*, and has regularly appeared on shows such as *Countdown* and BBC Radio 4's *I'm Sorry I Haven't a Clue*. He is the writer of more than 20 books and the illustrator of over 70, including *The World's Worst Golf Club* (1992), *Bill Tidy's Book of Quotations* (1998), *The Greatest Cricketer of Them All* (2002) and his autobiography, *Is There Any News of the Iceberg?* (1995).

Bill Tidy received Granada TV's Cartoonist of the Year award in 1974 and the Society of Illustrators award in 1980. He was awarded an MBE in 2000. He currently lives in South Derbyshire with his wife, Rosa. Together they have three children and two grandchildren.

The biography of Bill Tidy is written by Alexander Beetles.



374 ... ANY LAST REQUESTS?
signed
pen and ink with watercolour
7 x 9 inches

375 YOU SHOULD HAVE COME TO ME SOONER ... THAT'S THE WORST CASE OF INGROWING SKIS I'VE EVER SEEN!
signed
pen and ink with watercolour
7 ½ x 6 ¾ inches

376 ... THE SECRET POLICE ARRIVED VERY CONVENIENTLY, ROKOSSOVSKI ...
signed
pen and ink with watercolour
6 ½ x 8 ¾ inches

377 CLEARING THE TABLE AT SEA
signed
pen and ink with watercolour
6 ¾ x 7 ¼ inches

378 KAMIKAZE GOLF CLUB
signed
pen and ink with watercolour
6 x 8 inches

379 GET YOUR FILTHY HANDS OFF MY FILTHY POSTCARDS!!
signed
pen and ink with watercolour
8 ½ x 7 inches

380 WHY?
signed
pen and ink with watercolour
6 x 8 ¾ inches

381 PRE-MATCH RITUAL
signed
pen and ink with watercolour
7 ¼ x 8 inches

382 SNOW ... ! ARE YOU SURE ... ?
signed
pen and ink with watercolour
7 ¼ x 8 ¼ inches

383 THEN THERE'S THE HOOLALA INDIANS ... THEY BURY THEIR DEAD STANDING UP ...
signed
pen and ink with watercolour
7 ¼ x 8 ¾ inches

384 WHAT'S MORE THE MURDERER IS STILL IN THIS ROOM ...
signed
pen and ink with watercolour
6 ¾ x 8 ¼ inches

385 YOU'RE SPOILING THAT RABBIT, MR ROBINSON ...
signed
pen and ink with watercolour
8 ¼ x 6 ¾ inches

ED MCLACHLAN

Edward Rolland McLachlan (born 1940)

Ed McLachlan's cartoons offer a comical but often cutting commentary on modern life. From his gormless, baggy-suited businessmen to his ungainly bucktoothed women, his undeniably British sense of humour makes him a master of the macabre with an eye for the ridiculous. In every cleverly observed image, he takes the mundane and delivers the hilariously absurd.

For a biography of Ed McLachlan, please refer to *The Illustrators*, 2002, page 110

His work is represented in the collections of the British Cartoon Archive (University of Kent).

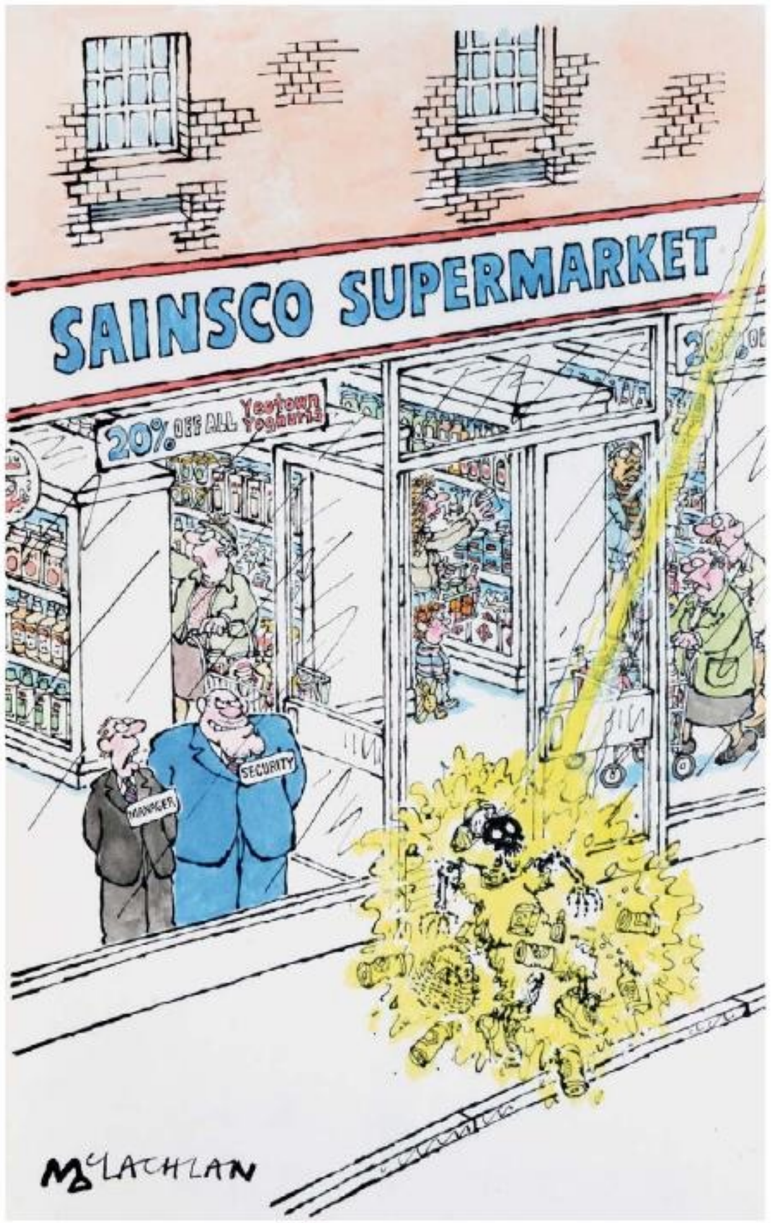
'No awards thank goodness. Work as usual – cartoons and illustration work for Saga Magazine, *and cartoons for* Private Eye, The Oldie, The Spectator, The Salisbury Review *and others. I've also produced illustrations & cartoons for* Document, *a prestigious arts and political magazine published in Norway, which is similar to* The Spectator *and very successful.*

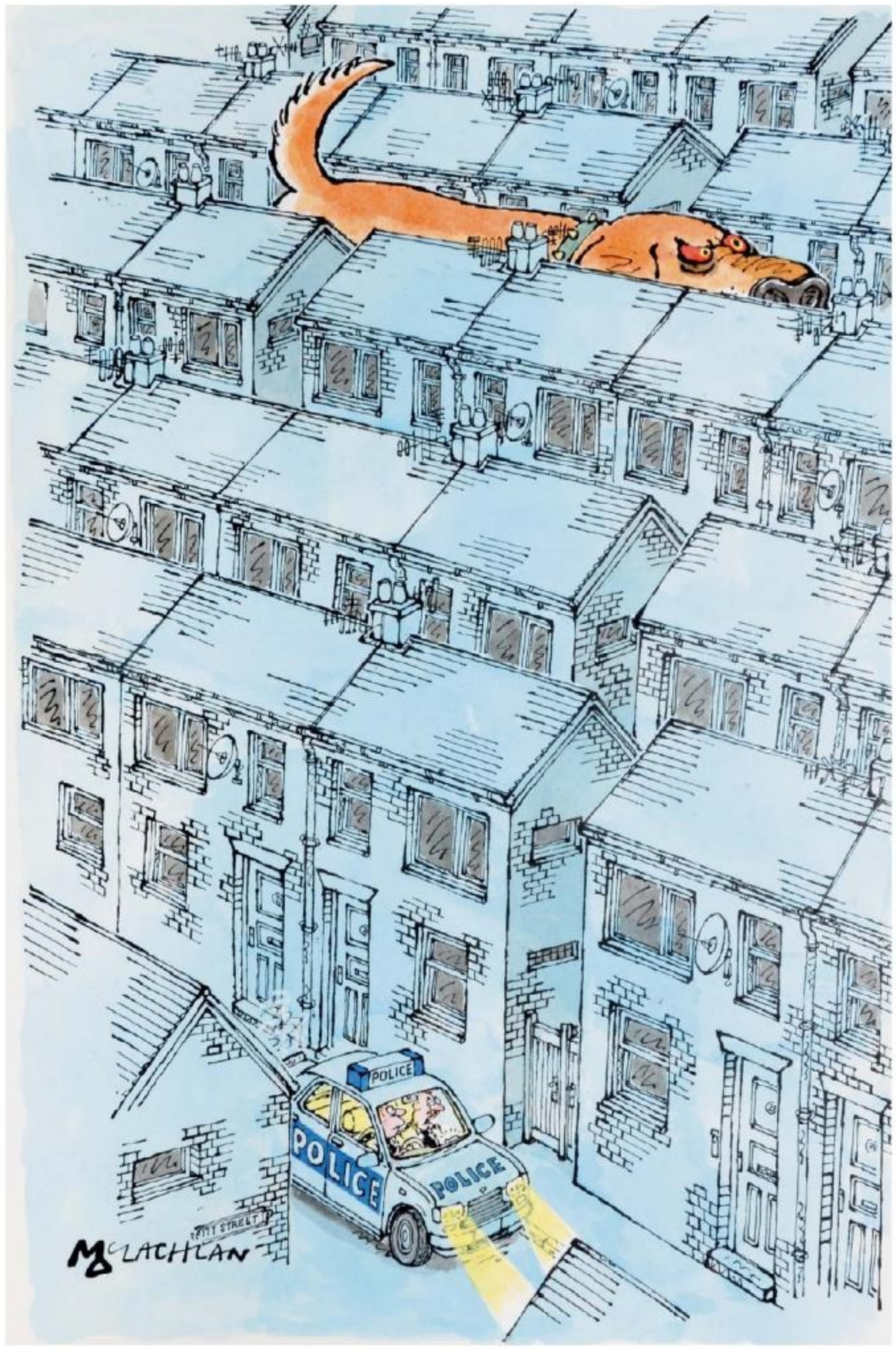
In addition, I've illustrated a book by Robert Kirkwood on Ethics; produced a menu and other designs for Limewood, the top hotel and restaurant in the New Forest; and have undertaken publicity advertising work for the strategic outsourcing company, Mitie Group.'

(Ed McLachlan writes about his latest activities)

386 ANOTHER GREAT THING ABOUT CRUISING THE FJORDS, YOU'RE NOT LIKELY TO MEET SOMALI PIRATES
signed and inscribed with title
dated 'January 2014' on reverse
pen ink and watercolour with bodycolour on board
17 ¼ x 12 ¾ inches
Illustrated: *The Oldie*, January 2014

387 WELL, I THINK USING DRONES TO CATCH SHOPLIFTERS IS A LITTLE BIT DRASTIC, MR BULSTRODE
signed and inscribed with title
dated 'June 2014' on reverse
pen ink and watercolour with bodycolour on board
16 ¾ x 12 ¼ inches
Illustrated: *The Oldie*, June 2014





388 WE'VE BEEN ASKED TO INVESTIGATE A REPORT THAT A LARGE DOG IS CAUSING TROUBLE IN THE DISTRICT
signed and inscribed with title
dated 'June 2013' on reverse
pen ink and watercolour with bodycolour on board
17 ½ x 12 ½ inches
Illustrated: *The Oldie*, June 2013

389 DON'T TAKE ANY NOTICE – HE'S ALWAYS BEGGING
signed
pen and ink with monochrome watercolour
6 ¼ x 10 ½ inches
Illustrated: *Private Eye*

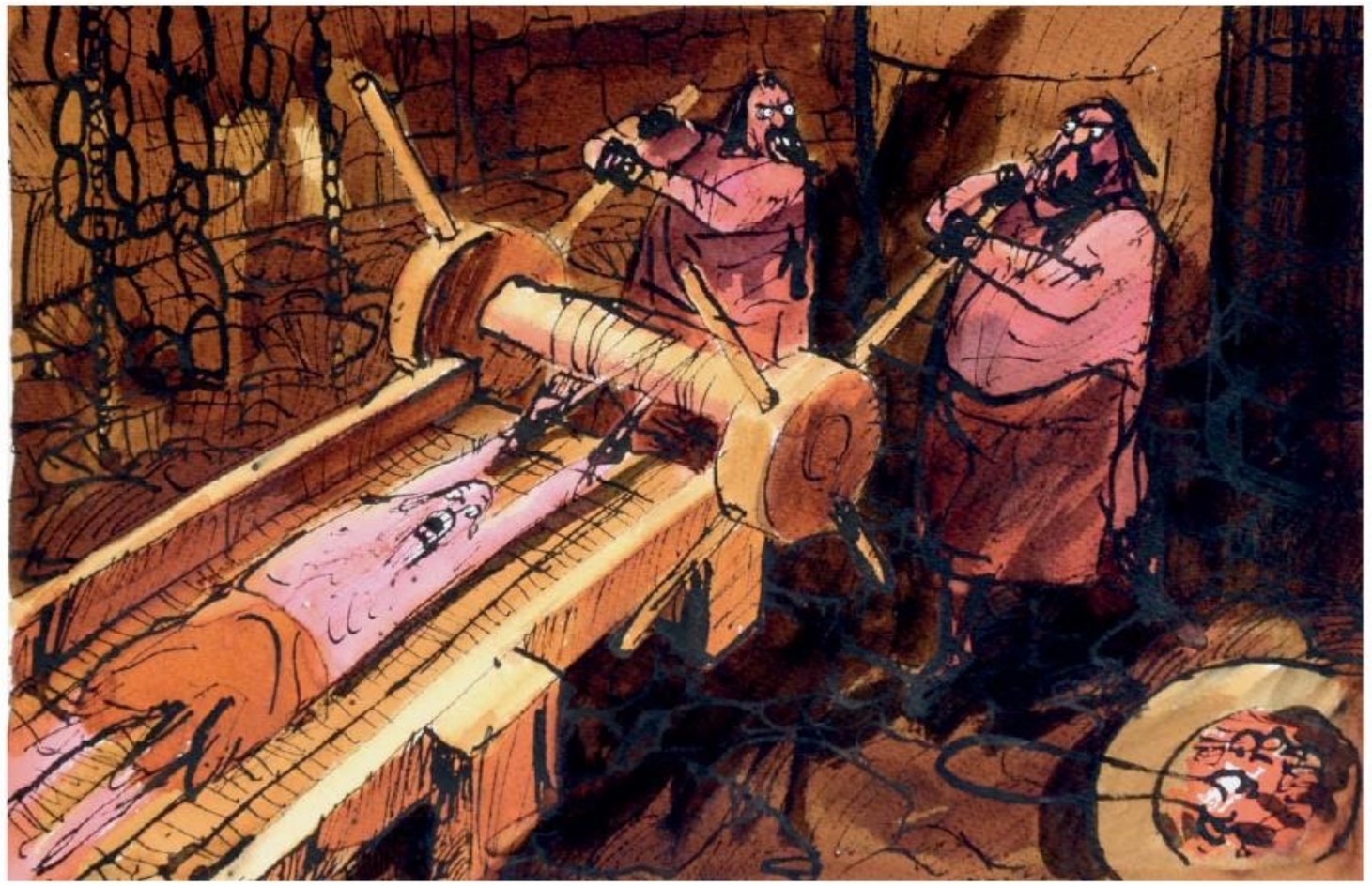
390 IKIP
signed
pen and ink with monochrome watercolour
6 ½ x 9 ¾ inches
Illustrated: *The Oldie*, April 2013

MIKE WILLIAMS

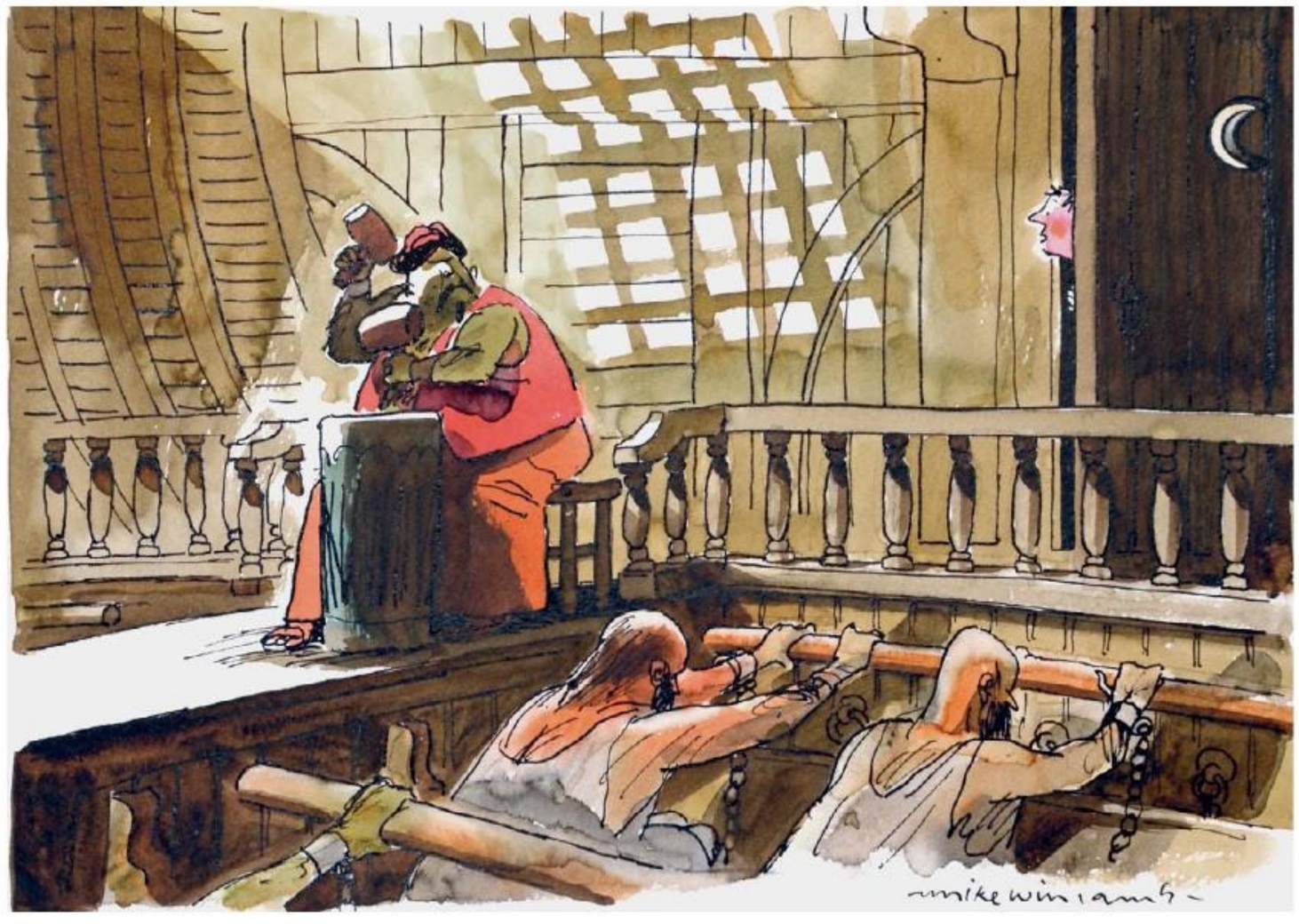
Michael Charles Williams
(born 1940)

Since his first cartoon was published in *Punch* in 1967, Mike Williams has contributed regularly to many a magazine. He has a particular interest in comic representations of animal life, calling this his 'Animalia'.

For a biography of Mike Williams, please refer to *The Illustrators*, 1999, page 245.



391 DUNNO REALLY, I WAS THINKING, ANOTHER YEAR AT THIS AND THEN I MIGHT JUST GIVE PHYSIOTHERAPY A BIT OF A GO ... WHAT DO YOU THINK RUPERT?
signed
pen ink and watercolour
10 x 13 ¼ inches



392 AHEM ... EXCUSE ME, I THINK WE MIGHT BE OUT OF PAPYRUS
signed
pen ink and watercolour
10 ¾ x 14 inches

PETER BROOKES

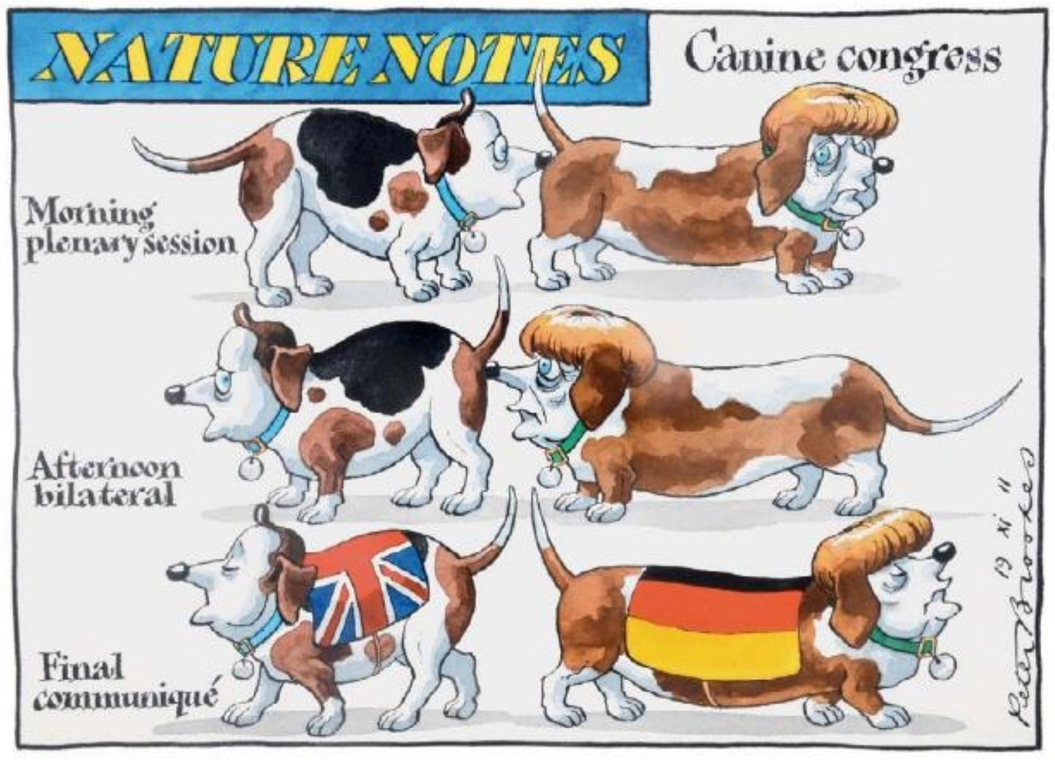
Peter Derek Brookes, FRSA RDI (born 1943)

Peter Brookes maintains the most consistently high standard of any editorial cartoonist working in Britain today. His daily political cartoons and weekly 'Nature Notes', produced for *The Times*, are always inventive, incisive and confidently drawn. They are the fruit of wide experience as a cartoonist and illustrator, and of complete independence from editorial intrusion.

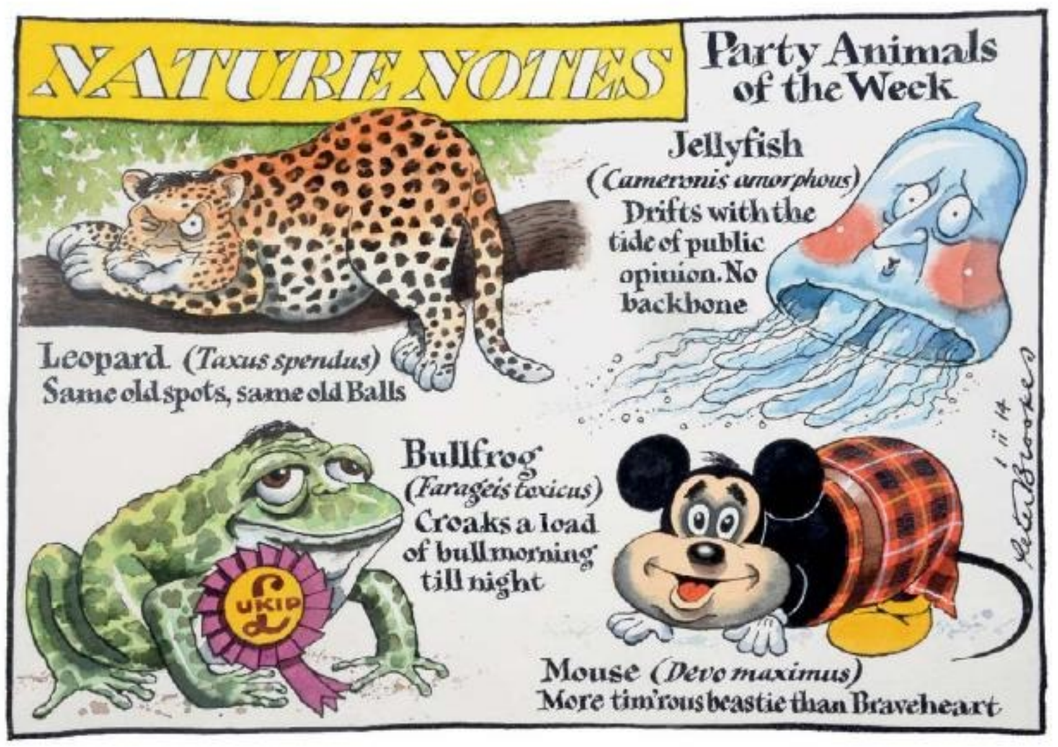
For a biography of Peter Brookes, please refer to *The Illustrators*, 2009, page 164. His work is represented in the collections of the British Cartoon Archive (University of Kent).

Peter's activities and achievements over the last year include:
Sign of the Times was published by The Robson Press in October 2013.
Awards during 2013:
Cartoon Art Trust Political Cartoonist of the Year
British Press Awards Cartoonist of the Year
Speaking engagements during 2014 included Wolfson College, Cambridge, and the Cheltenham Literary Festival.

393 MADE IN CHINA
signed and dated '18 x 13'
pen ink and watercolour
8 x 11 ¼ inches
Illustrated: *The Times*, 18 October 2013



394 NATURE NOTES
CANINE CONGRESS
signed, inscribed with title and dated '19 xi 11'
pen ink and watercolour
8 ¼ x 11 ¾ inches
Illustrated: *The Times*, 19 November 2011



395 NATURE NOTES
PARTY ANIMALS OF THE WEEK
signed, inscribed with title and dated '1 ii 14'
pen ink and watercolour with bodycolour
8 x 11 ¼ inches
Illustrated: *The Times*, 1 February 2014

396 12 THOUSAND YEARS A SLAV
signed, inscribed with title and dated '4 ii 14'
pen ink and watercolour
8 x 11 ¼ inches
Illustrated: *The Times*, 4 February 2014

397 THE PRIME MINISTRY OF SILLY WALKS
(AS NOT SEEN AT THE PYTHON RE-UNION)
signed, inscribed with title and dated '2 vii 14'
pen ink and watercolour
8 x 11 ¼ inches
Illustrated: *The Times*, 2 July 2014

398 1914: THE WAR TO END ALL WARS ...
signed, inscribed with title and dated '2 viii 14'
pen ink and watercolour with bodycolour
8 x 11 ¼ inches
Illustrated: *The Times*, 2 August 2014

399 EFFING TORIES!
signed and dated '7 x 14'
pen ink and watercolour
8 x 11 ¼ inches
Illustrated: *The Times*, 7 October 2014

BILL STOTT

William Stott (born 1944)

Bill Stott is one of the best-known of contemporary cartoonists, and his humour can be considered alongside that of fellow Merseyside draughtsmen, Bill Tidy, Pete and Mike Williams, and Albert Rusling.

Bill Stott was born in Preston, Lancashire, and attended the local art college. He then studied in Liverpool, later settling there to work as an art teacher. Whilst working as a teacher, he had his first cartoon published in *Punch*, launching his career as a cartoonist. Since then, his work has appeared regularly in national newspapers and such publications as *Private Eye*, *The Automobile*, *Classic Car Buyer* and *Saga Magazine*. A founder member of the Professional Cartoonists' Association, he has also produced a wide range of books and calendars. In April 2014, he helped organise the annual Shrewsbury International Cartoon Festival and in August was involved in the Herne Bay Cartoon Festival. His work has recently been published in *Financial World* and *The Oldie* and he has recently been appointed chair of the Professional Cartoonists' Association. He is also a keen painter and held an exhibition of his abstract works, produced in acrylic on canvas, in Shrewsbury in March-April 2014, with another scheduled for November.

The biography of Bill Stott is written by Alexander Beetles.

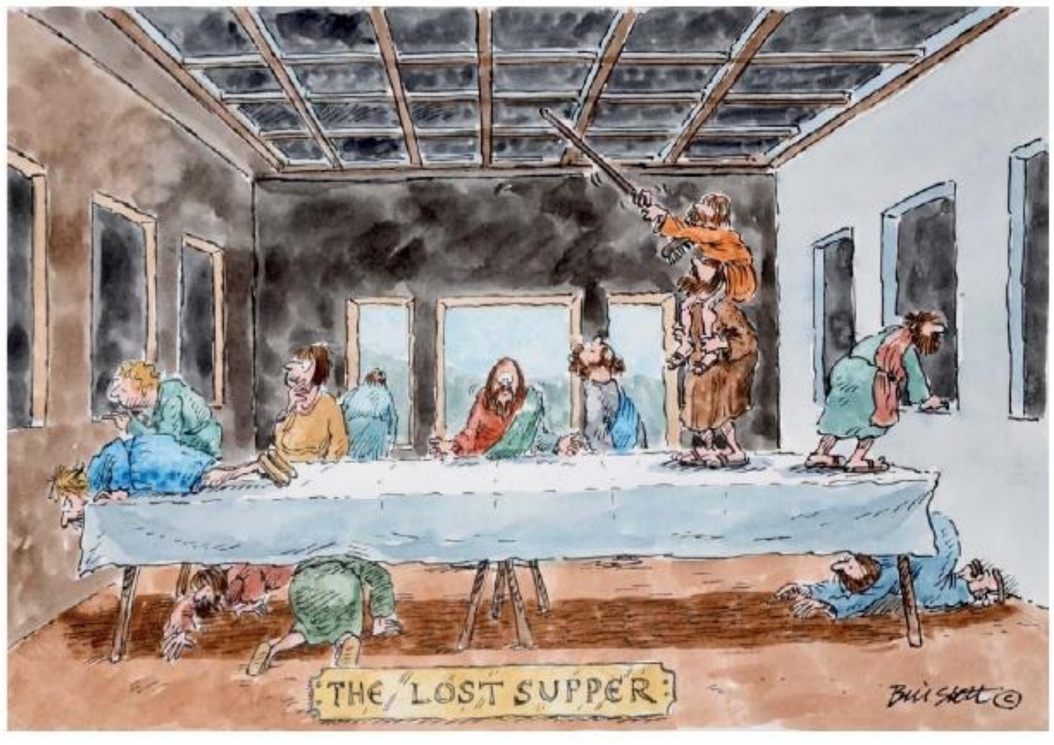
400 THE NORTH? YOU LIVE IN THE NORTH? HOW ON EARTH DO YOU MANAGE THAT?
signed
pen ink and watercolour
6 ½ x 6 ½ inches

401 THANK YOU SIR. HIS LORDSHIP BEGS YOU JOIN HIM. HE'S IN THE LIBRARY, LIGHTING FARTS
signed
pen ink and watercolour
14 ¾ x 11 inches

402 OH, YOU KNOW HOW IT IS ... HE TOOK A SIP, SO I TOOK A SIP ...
signed and inscribed with title
pen ink and watercolour
10 ¾ x 8 ¼ inches

403 SADLY, I'M AN ACCOUNTANT, TOO
signed
pen ink and watercolour
8 ¼ x 11 ¾ inches

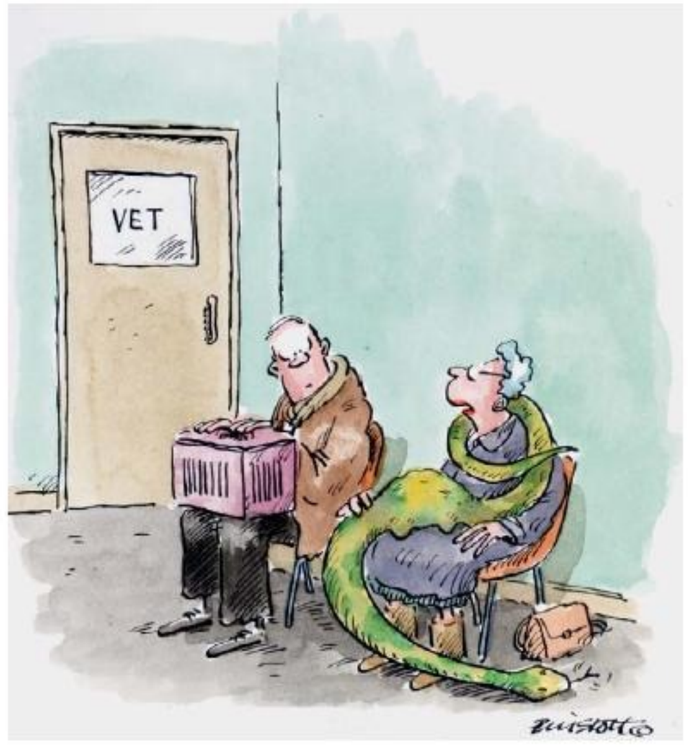
404 BAGGAGE RECLAIM
signed
pen ink and watercolour
7 ¼ x 11 ½ inches
Illustrated: *Prospect Magazine*



405 THE LOST SUPPER
signed
pen ink and watercolour
8 ¾ x 12 ¼ inches

406 ... OR MIGHT I SUGGEST THIS CHEEKY LITTLE BEAUJOLAIS?
signed
pen ink and watercolour
8 ¼ x 11 ¾ inches

407 NOTHING TO WORRY ABOUT – JUST A TOUCH OF WIND
signed
pen ink and watercolour
7 x 9 ½ inches



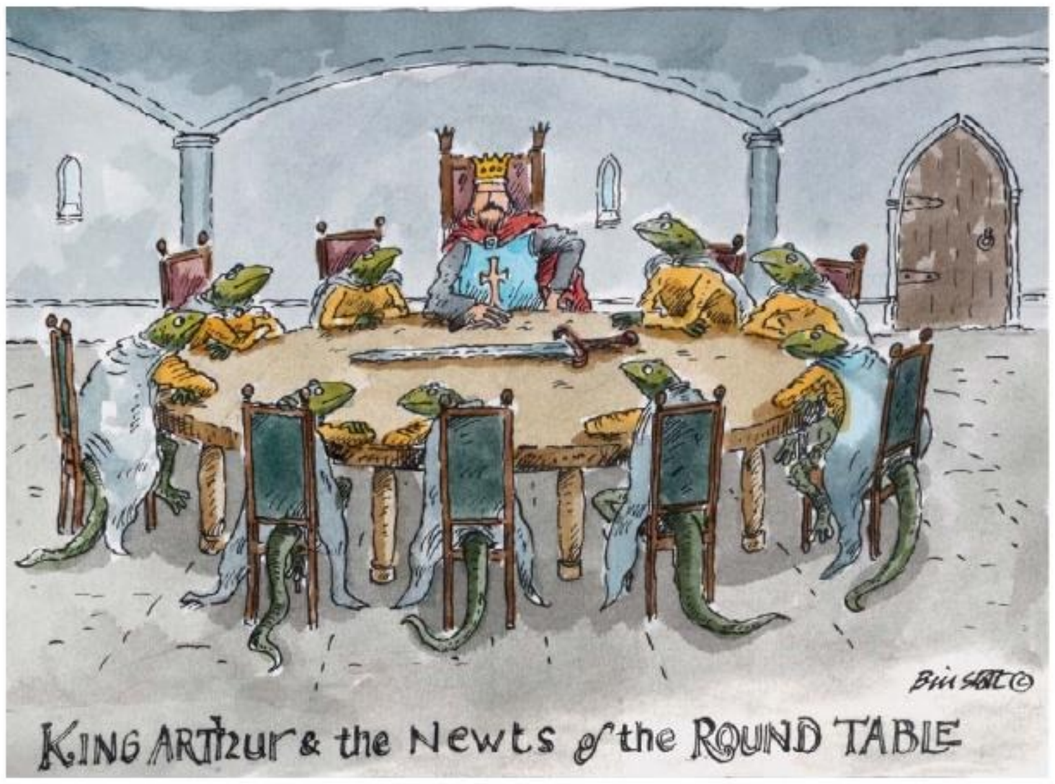
408 ACTUALLY, THE SNAKE'S FINE. I'VE COME TO SEE IF I CAN GET THE TORTOISE BACK
signed
inscribed with title below mount
pen ink and watercolour
8 x 6 ¾ inches

ONCE BELONGED TO AL CAPONE. JUST NEEDS TIDYING UP. BIT OF A RESPRAY. BUT LEAVE THE BULLET HOLES. THEY'RE ALL PART OF THE PROVENANCE.

409 ONCE BELONGED TO AL CAPONE. JUST NEEDS TIDYING UP. BIT OF A RESPRAY. BUT LEAVE THE BULLET HOLES. THEY'RE ALL PART OF THE PROVENANCE
signed
pen ink and watercolour
8 ½ x 11 ¾ inches

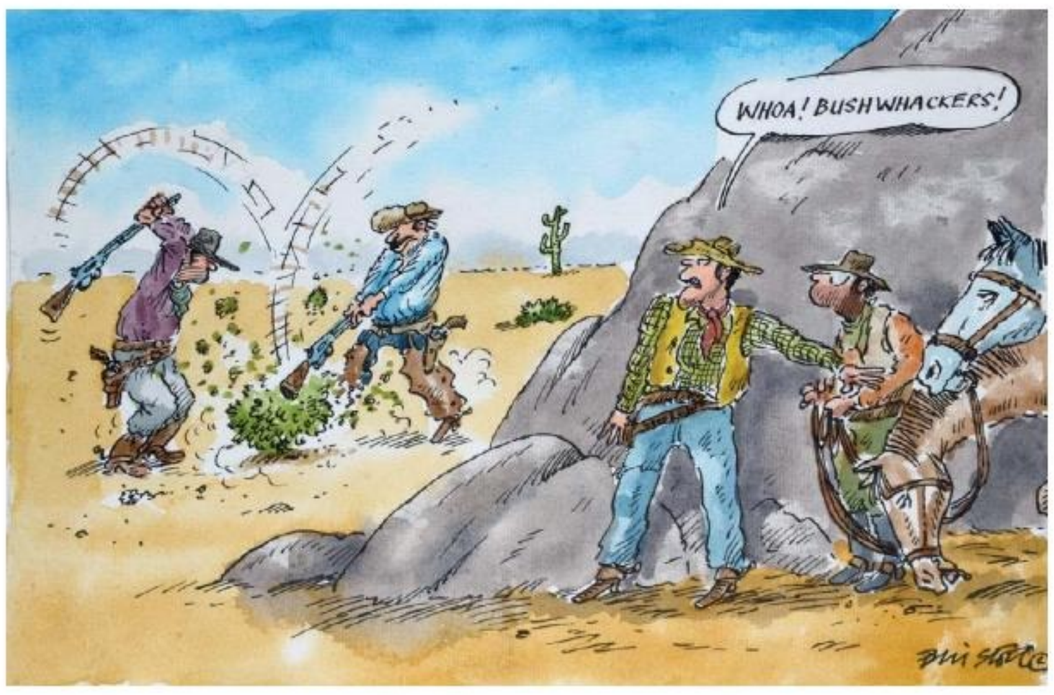
410 THAT NEW STRIKER'S CRAP
signed
pen ink and watercolour
11 ¾ x 8 ¼ inches

411 BLOODY HEALTH & SAFETY!
signed
pen ink and watercolour
11 ¾ x 9 ½ inches



412 KING ARTHUR & THE NEWTS OF THE ROUND TABLE
signed
pen ink and watercolour
8 ½ x 12 inches

413 I LIKED IT BETTER WHEN ZEKE ONLY HAD A HARMONICA
signed
inscribed with title below mount
pen ink and watercolour
8 x 11 ¾ inches



414 WHOA! BUSHWACKERS!
signed
pen ink and watercolour
8 ½ x 11 ¾ inches

KAL

Kevin Kallaugher (born 1955), known as 'Kal'

Kal is the international award-winning editorial cartoonist for *The Economist* and the *Baltimore Sun*. In a distinguished career that spans 35 years, he has created more than 8,000 cartoons and 140 magazine covers. His résumé includes six collections of his published work, international honours, awards in seven countries and one-man exhibitions in six.

Kal was born Kevin Kallaugher in Norwalk, Connecticut on 23 March 1955. While studying Visual and Environmental Studies at Harvard University, his illustrative talents were first displayed in a weekly satirical strip called 'In the Days of Disgustus' that he produced for the university newspaper, the *Harvard Crimson*. Graduating with honours in 1977, he travelled to England to tour the country by bicycle, staying to coach and play for the semi-professional Brighton Basketball Club. As the club ran into financial difficulties, he began to search for jobs in cartooning.

Kal began doing tourist caricatures on Brighton Pier, as well as in London's Richmond Park and Trafalgar Square, before *The Economist* took him on in March 1978 as the magazine's first resident cartoonist. He also began contributing to satirical magazines such as *The Digger*, and was political cartoonist for the *Oxford Sunday Journal* in 1980. He began producing cartoons for the *Observer* in 1983, *Today* in 1986, and the *Sunday Telegraph* in 1987. He returned to his native USA in September 1988 to work on the *Baltimore Sun*, which syndicated his cartoons all over the world. From the USA, he continues to contribute cartoons and covers to *The Economist*. His cartoons have also appeared in the *International Herald Tribune* in Paris, *Central Europe* in Vienna, and *Mediaweek* in New York. He has won numerous awards for his work, including Cartoonists' Club of Great Britain Feature Cartoonist of the Year in 1982, Best Editorial Cartoon at the Witty World International Cartoon Festival, Budapest, in 1990, and the 2004 Thomas Nast Award. In February 2014, he was presented with the 2014 Overseas Press Club Award for Outstanding Cartoons on International Affairs. A past President of the Association of American Editorial Cartoonists, he has also been British and European editor of *Target* magazine and was curator of 'Worth a Thousand Words', an exhibition at the Walters Art Museum in Baltimore, Maryland in 1995.

A highly successful exhibition at Chris Beetles Gallery in 1988 coincided with the publication of *Drawn from The Economist*. In 2013, Chris Beetles Gallery launched his book, *Daggers Drawn: 35 years of Kal Cartoons in The Economist*, along with another successful selling show.

Kal has recently completed three months as artist-in-residence at The Masterworks Museum in Bermuda, where he created a 13-part satirical look at island life and politics. In the past year, he has also been on various speaking tours, addressing audiences in Hong Kong, Singapore, Sydney, Seoul, San Francisco and Washington.

Nos **415-421** were all exhibited in 'Daggers Drawn: 35 Years of Kal Cartoons in *The Economist*', June 2013

Nos **415-418** Literature: *Daggers Drawn: 35 Years of Kal Cartoons in The Economist*, Maryland: Chatsworth Press, 2013

415 SECRETARY OF STATE HILLARY CLINTON
signed and dated 2007
pen ink and watercolour
6 ¼ x 7 ¾ inches
Illustrated: *The Economist*, 13 January 2007
Literature: page 23

416 I AM OUTRAGED BY THE IDEA OF FOREIGN INTERVENTION IN SYRIA
signed and dated 2012
pen and ink
7 ¼ x 11 inches
Illustrated: *The Economist*, 4 February 2012
Literature: page 83

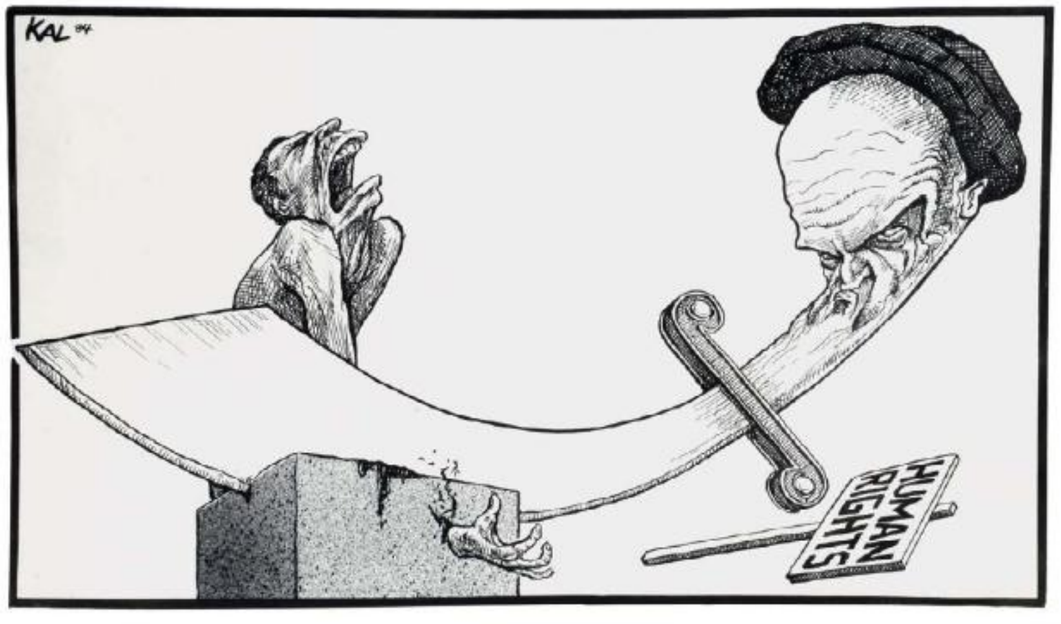
417 IRANOPUS
signed and dated 2012
pen and ink
8 x 12 ¼ inches
Illustrated: *The Economist*, 11 August 2012
Literature: page 149

'The US and its allies entered wars in Iraq, Afghanistan, and then Iraq again. Determined to promote "nation-building", they found that some nations resist being built, or, at least, resist being built by others. Elsewhere, tyrants came and went, or came and didn't go; either way, tyranny often persisted. The Soviet Union fell; China rose. There was promise in South Africa and in the Arab Spring, but the promise wasn't easily fulfilled.'

(Kal, *Daggers Drawn: 35 Years of Kal Cartoons in The Economist*, 2013)

418 CRASH COURSE
signed and dated 2008
pen and ink
7 ½ x 12 ¼ inches
Illustrated: *The Economist*, 26 January 2008
Literature: page 170

419 YES, THAT'LL DO NICELY
pen and ink
7 x 13 ½ inches
Illustrated: *Today*, 21 August 1987
Exhibited: 'Caricatures by Kal', November-December 1988



420 AYATOLLAH KHOMEINI REMOVING THE HAND OF HUMAN RIGHTS
signed and dated '84
pen and ink
8 ¼ x 13 ½ inches
Illustrated: *Observer*, 1984

421 SORRY, I CAN'T HELP YOU, MATE. THIS IS THEIR BEAT
signed, dated '91 and inscribed 'CWS'
pen and ink
8 x 12 ¼ inches
Illustrated: *International Herald Tribune*, 1991

MATT

Matthew Pritchett, MBE (born 1964), known as 'Matt'

Matt's much-loved pocket cartoons for the *Daily Telegraph* provide a consistently original take on the big news stories of the day.

For a biography of Matt, please refer to *The Illustrators*, 2009, page 185.

Adding to his many previous awards, Matt was presented with the Cartoon Arts Trust Pocket Cartoonist Award in September 2013. This year, the Chris Beetles Gallery organised two exhibitions of his work: at the National Trust House Nunnington Hall, Yorkshire in September and at the Wimbledon Book Festival in October. At both these venues 'An Evening with Matt Pritchett in Conversation with Chris Beetles' was staged before sell-out audiences.

The annual 'Evening with Matt Pritchett' and book signing of *The Best of Matt 2014* this year will take place on 3 December.

422 THE BEST OF MATT
signed
preliminary pen ink and pencil drawing of finished artwork on reverse
pen ink and watercolour
5 ¾ x 8 ¼ inches
Illustrated: *The Best of Matt 2013*, London: Orion Books, front cover

Nos **423-442** are all illustrated in the *Daily Telegraph* and the *Sunday Telegraph*

423 WE'VE TAKEN UP SMOKING SO WE DON'T HAVE TO CHAUFFEUR YOU AROUND
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Tuesday 11 February 2014

424 THERE WAS A GUST OF WIND AND WE LOST 12 MODELS
signed
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Sunday 16 February 2014

425 WHEN I HIRED YOU TO KILL MY HUSBAND I DIDN'T EXPECT YOU TO COME AND COOK HIM STEAK EVERY DAY
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Thursday 6 March 2014

426 THE MORNING-AFTER PILL IS NOT FOR PEOPLE WHO REGRET LISTENING TO THE FARAGE-CLEGG DEBATE
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Thursday 27 March 2014

427 WE'VE DITCHED THE £ AND ADOPTED FUDGE AS OUR OFFICIAL CURRENCY
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Friday 25 April 2014

428 HE WAS TRYING TO GET HIS STATINS OUT OF THE BIN
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Friday 16 May 2014

429 MARS BAR & CHIPS – THE BATTERED TOGETHER CAMPAIGN
signed
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Sunday 18 May 2014

430 BE CAREFUL. I'VE HEARD THESE MUSIC FESTIVALS ARE RIFE WITH FRUIT JUICES AND SUGARY DRINKS
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Friday 27 June 2014

431 IT'S CHEAPER THAN A GASTRIC BAND AND IT STOPS YOU USING A KNIFE AND FORK
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Friday 11 July 2014

432 LOST AMAZON TRIBE FOUND WAITING IN GATWICK BAGGAGE HALL
signed
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Saturday 2 August 2014

433 WE'RE DOING EVERYTHING WE CAN TO STOP THE SPREAD OF UKIP
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Sunday 31 August 2014

434 SORRY, AS A PRECAUTION WE'VE HAD TO MOVE ALL OUR SCOTCH EGGS TO LONDON
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Sunday 14 September 2014

435 I'M A SCOTTISH MP, CAN I BE EXCLUDED FROM THIS?
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Tuesday 23 September 2014

436 THE HAZARDS ARE TO STOP HIM SWITCHING ON THE GOLF
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Saturday 27 September 2014

437 GREAT NEWS! HS2 IS GOING THROUGH OUR GARDEN – OUR PROPERTY WILL BE WORTHLESS
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Sunday 28 September 2014

438 I'VE BEEN RADICALISED BY UKIP
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Wednesday 8 October 2014

439 GO AWAY! I'M WATCHING THE BAKE OFF FINAL
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Thursday 9 October 2014

440 WAIT THERE, SIR. I WANT TO SCREEN YOU FOR EBOLA
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Drawn for but not illustrated in
Daily Telegraph, Friday 10 October 2014

441 FIGHTERS CLOSE IN ON ROCHESTER & STROOD
signed
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Sunday 12 October 2014

442 I WISH PEOPLE WOULDN'T DUMP TESCO CHAIRMEN IN THE POND
signed and inscribed with title
pen ink and watercolour
3 ¾ x 3 ¾ inches
Illustrated: Friday 24 October 2014

JONATHAN CUSICK

Jonathan Kristofor Cusick (born 1978)

Over the last decade, Jonathan Cusick has gained a strong reputation for his work as an illustrator, and particularly his arresting caricatures, which seem to hold a comically distorting mirror up to personalities who are prominent in the contemporary worlds of politics and entertainment.

For a biography of Jonathan Cusick, please refer to *The Illustrators*, 2010, page 275.

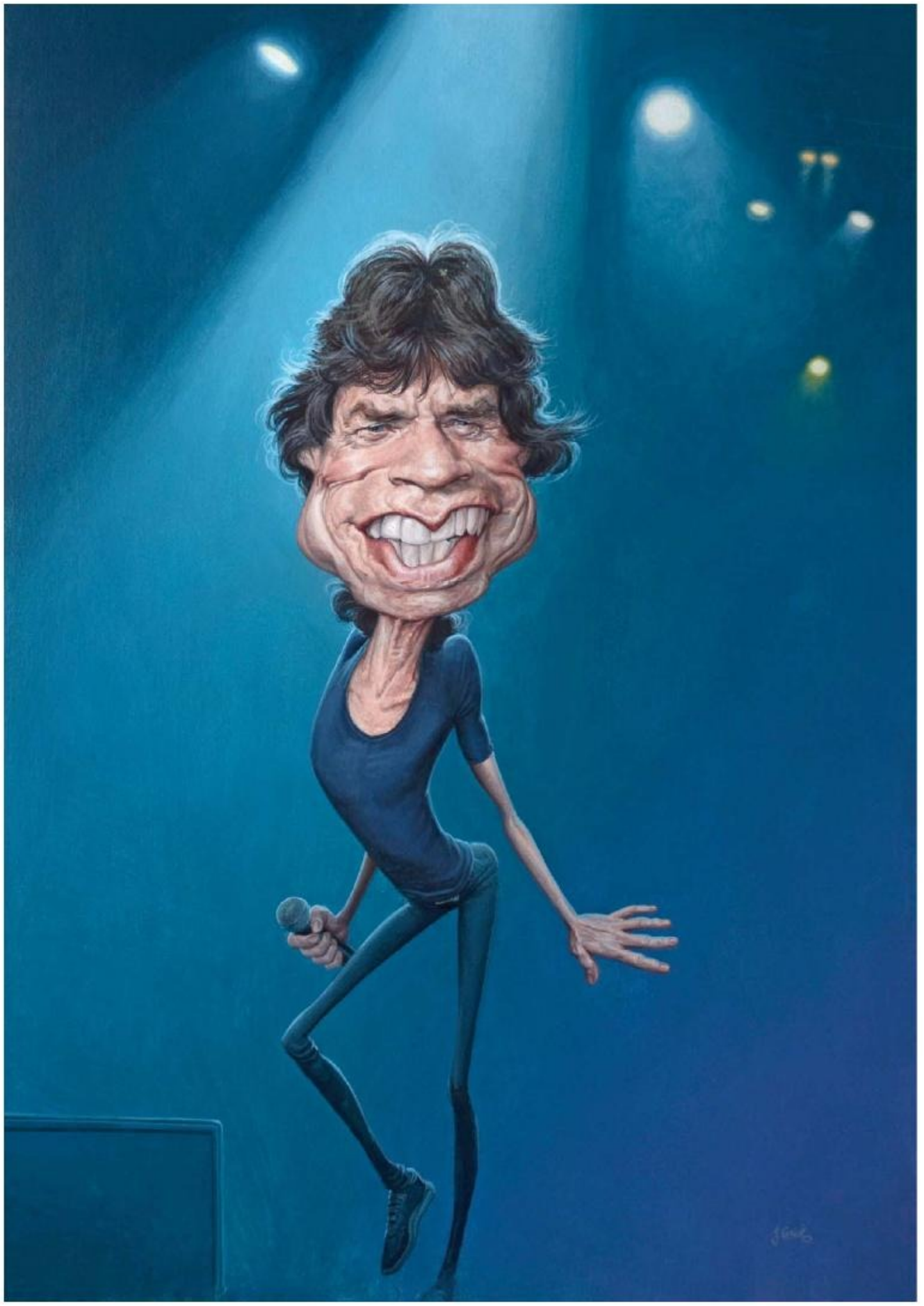
'This year three of my caricatures were included in the Cartoon Museum's "Bring Me Laughter" exhibition. Press advertising for the Netflix series, House of Cards, *appeared in* The New Yorker, *featuring my caricatures of the cast. I've continued to work for* Radio Times *and illustrated a second range of wine labels for Tyrrell's in Australia.'*

(Jonathan Cusick writes about his latest activities)

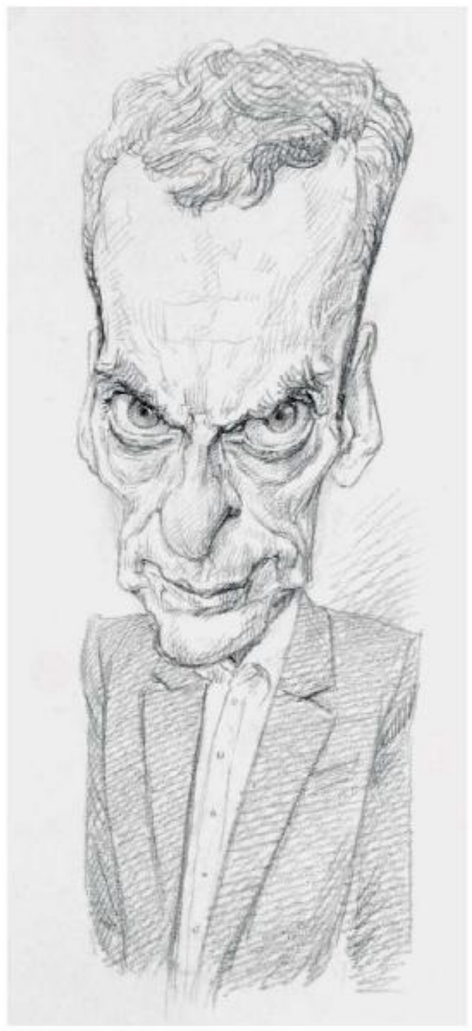
443 NIGEL FARAGE
signed
acrylic on canvas
15 x 5 inches

444 THE GREAT BRITISH BAKE OFF
signed
acrylic on canvas
12 x 12 ¾ inches

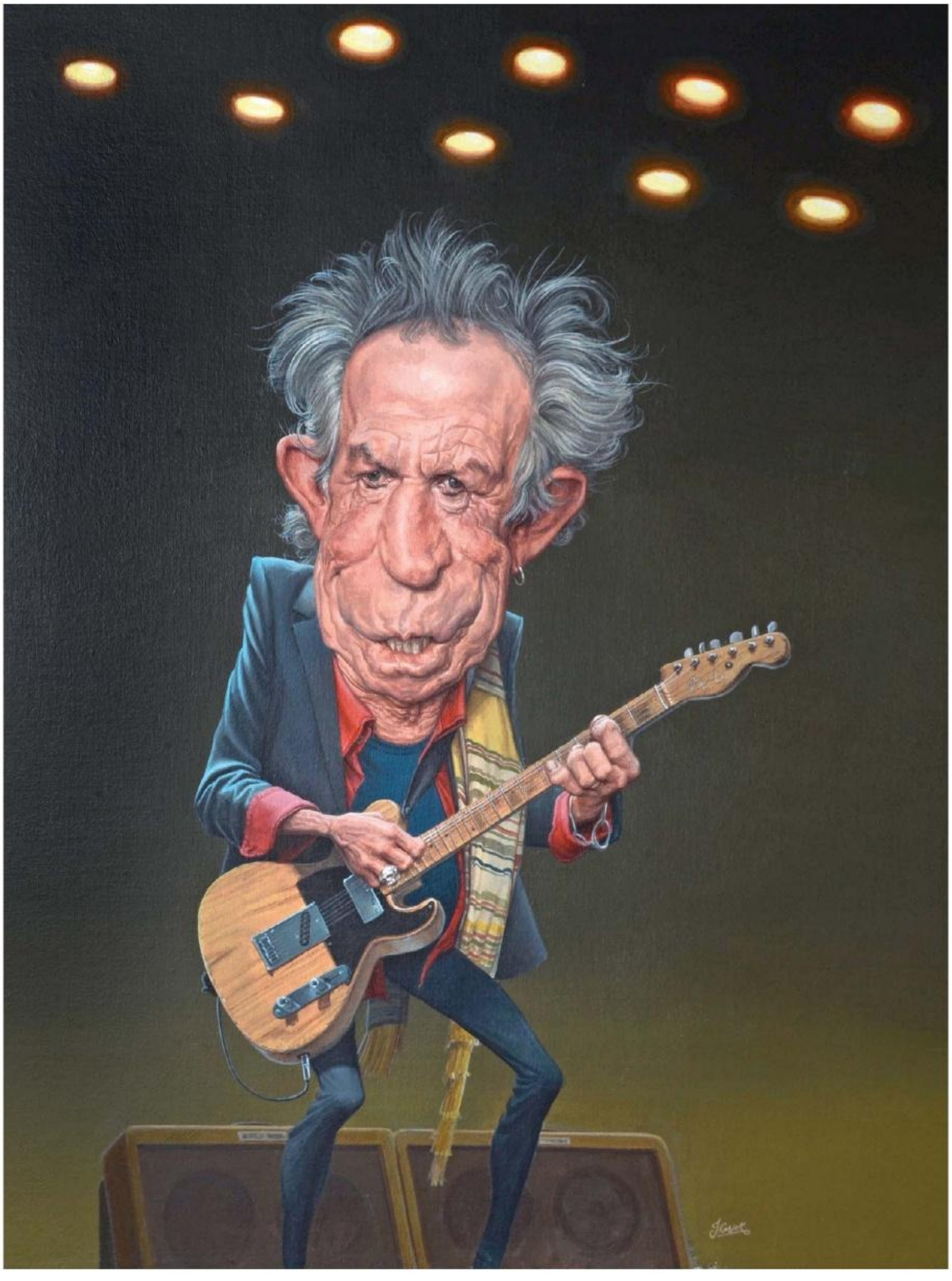
445 THE PRINCE OF WALES
signed
acrylic on canvas
13 x 6 inches



446 MICK JAGGER
signed
acrylic on canvas
22 x 16 ¾ inches



447 PETER CAPALDI
signed
pencil
7 x 4 ½ inches



448 KEITH RICHARDS
signed
acrylic on canvas
20 x 15 ½ inches

17

CONTEMPORARY ILLUSTRATORS

MICHAEL FOREMAN
(born 1938)

JANE PINKNEY
(born 1948)

AMANDA HALL
(born 1956)

PAUL COX
(born 1957)

GILLIAN TYLER
(born 1963)

CAROLINE MAGERL
(born 1964)

REBECCA COBB
(born 1982)

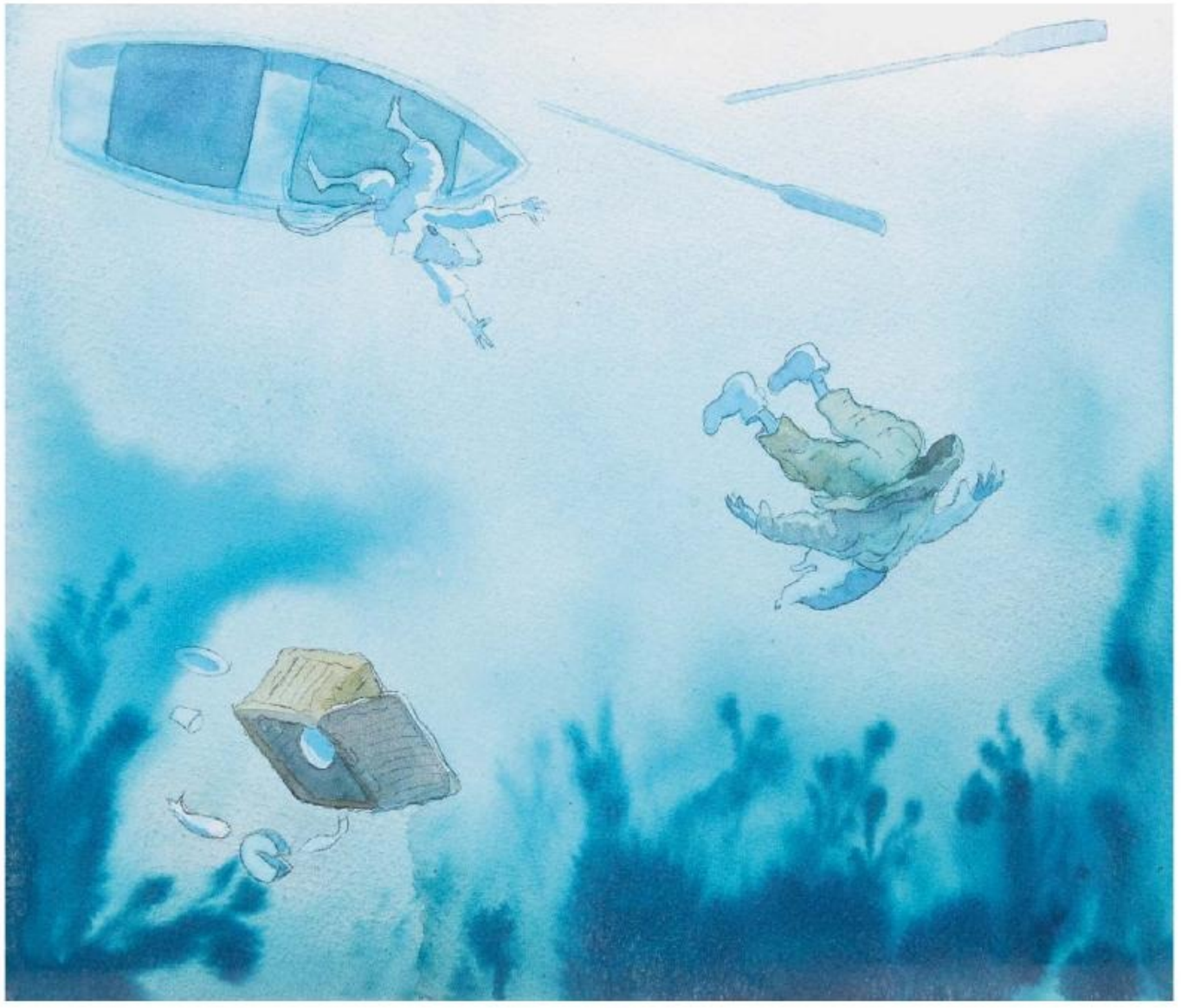
MICHAEL FOREMAN

Michael Foreman, RDI (born 1938)

While Michael Foreman is perhaps best known as one of the most outstanding contemporary creators of children's books, he is a wide-ranging artist, illustrating literary classics and working as a painter.

For a biography of Michael Foreman, and a preliminary checklist of his illustrated books, please refer to *The Illustrators*, 2008, pages 127-133.

Further reading: 'Michael Foreman', in Douglas Martin, *The Telling Line*, London: Julia MacRae Books, 1989, pages 291-311



449 GREATLY ALARMED, HE MADE A GRAB AT THE SIDE OF THE BOAT, AND THE NEXT MOMENT – SPLOOSH!
signed
watercolour
9 ½ x 10 ½ inches
Illustrated: Kenneth Grahame, *The Wind in The Willows*, London: Pavilion, 2001, page 23

'I have been busy visiting various literary festivals, including Brussels, promoting two new books, The Amazing Tale of Ali Pasha *about Gallipoli in the First World War, published by Templar, and* I Love You Too, *published by Andersen Press.*

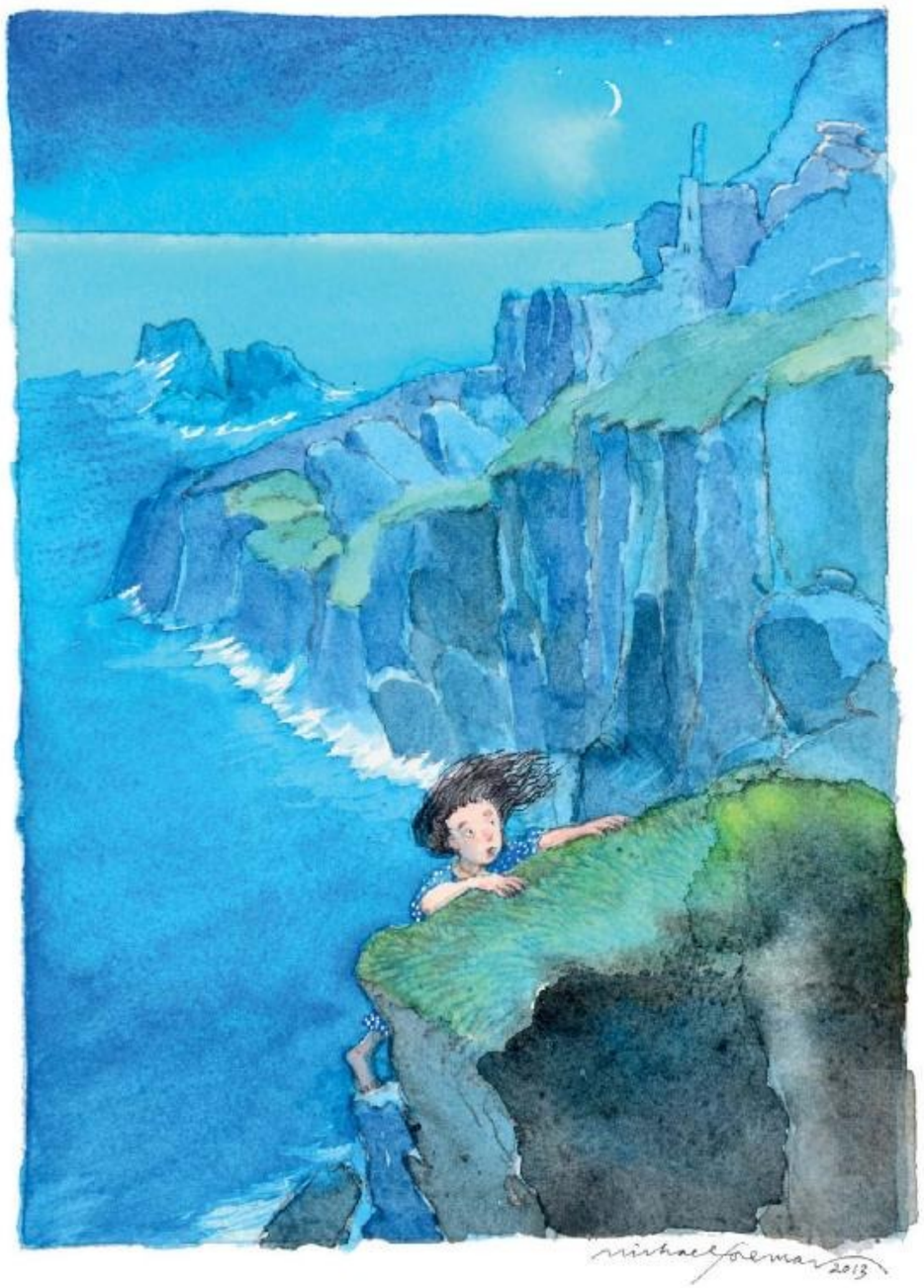
Also, this year, Pavilion Books republished a new enlarged Anniversary Edition of War Game *(which* The Times Literary Supplement *described as "a masterpiece"). The stage play of* War Game *opens at the Bristol Old Vic in November before going on tour.*

Again, Pavilion republished editions of Michael Foreman's Classic Fairy Tales *and* Classic Christmas Stories. *In addition, Michael Morpurgo's* The White Horse of Zennor, *published by Egmont and represented here, is a collection of stories set in glorious Cornwall.*

And, next year, I'll be focusing on a retrospective exhibition at Seven Stories, the National Centre for Children's Books in Newcastle upon Tyne.'

(Michael Foreman writes about his latest activities)

Nos **450-461** are all illustrated in Michael Morpurgo, *The White Horse of Zennor and Other Stories*, London: Egmont, 2014



450 THE WHITE HORSE OF ZENNOR
signed, inscribed with title and dated 2013
watercolour and pencil with coloured chalk and bodycolour
11 x 16 inches
Illustrated: pages 33 [cropped] & 58-59, 'The White Horse of Zennor'

451 WITH RENEWED HOPE CHERRY FOUND ENOUGH STRENGTH TO INCH HER WAY UP THE CLIFF
signed and dated 2013
watercolour, coloured inks and pencil with pen ink and bodycolour
10 x 7 inches
Illustrated: page 15, 'The Giant's Necklace'

452 HE SPRANG OUT OVER THE RUINED WALL AND ONTO THE OPEN MOOR
signed, inscribed 'The White Horse of Zennor' and dated 2013
watercolour and pencil with pen ink and bodycolour
10 ½ x 14 ¾ inches
Illustrated: pages 50-51, 'The White Horse of Zennor'

453 PEGASUS WAS MORE AND MORE OCCUPIED ON THE FARM
signed, inscribed 'The White Horse of Zennor' and dated 2013
feint pencil tracing of a horse and plough on reverse
watercolour and pencil with coloured chalk
11 ¼ x 13 ½ inches
Illustrated: pages 62-63, 'The White Horse of Zennor'

454 CAN YOU SEE THE WHITE HORSES PLAYING,
D'YOU SEE THEIR WAVING MANES?
signed, inscribed 'White Horse of Zennor' and dated 2013
watercolour, coloured inks and bodycolour with pencil
11 ¼ x 14 ¼ inches
Illustrated: cover and pages 66-67, 'The White Horse of Zennor'

455 WILLIAM TREGERTHEN HAD THE LOOK OF A CHILD WHO CARRIED ALL THE PAIN OF THE WORLD ON HIS HUNCHED SHOULDERS
signed and dated 2013
watercolour and pencil
10 x 12 ¾ inches
Illustrated: pages 68-69, 'Gone to Sea'

456 THE SEAL WAS LOOKING DIRECTLY AT HIM OUT OF SAD, SOULFUL EYES
signed, inscribed 'The Boy and the Seal – from "The White Horse of Zennor"' and dated 2013
watercolour, coloured inks and pencil with bodycolour
10 x 12 ¼ inches
Illustrated: pages 82-83, 'Gone to Sea'

457 THERE TO WELCOME THEM AS THEY NEARED THE ISLAND WERE THE BOBBING HEADS OF THE ENTIRE SEAL COLONY
signed, inscribed '"Gone to Sea" with the seals' and dated 2013
watercolour, coloured inks and pencil
10 ¼ x 12 ½ inches
Illustrated: front cover [in a modified form] and pages 94-95, 'Gone to Sea'

458 QUESTIONS MUST HAVE ANSWERS
signed
watercolour and pencil with pen and ink
4 ½ x 4 ½ inches
Illustrated: page 107, 'Milk for the Cat'

459 IT'S A BIT ON THE LARGE SIDE
signed
watercolour and pencil with pen and ink
5 ¾ x 5 ¾ inches
Illustrated: page 164, 'Mad Miss Marney'

460 THE LITTLE OLD MAN WAS SITTING CROSS-LEGGED UP ON THE HAYRACK
signed and dated 2013
watercolour and pencil with pen ink and bodycolour
10 ¼ x 6 ½ inches
Illustrated: page 119, 'Milk for the Cat'

461 THEY GATHERED IN A CIRCLE AROUND THE ROCK WHERE THEY JOINED HANDS AND DANCED TOGETHER
signed, inscribed 'Little People's Pageant!' and dated 2013
watercolour and pencil with coloured chalk
9 ¾ x 12 ½ inches
Illustrated: pages 124-125 & 127 [detail], 'Milk for the Cat'

JANE PINKNEY

Lesley Jane Pinkney (née Magee) (born 1948)

Jane Pinkney's finely rendered depictions, reveal a variety of anthropomorphic narratives steeped in nostalgia and charm. Her work can be firmly situated within the tradition of illustrative art, and her name comfortably coupled with those of Beatrix Potter, Edmund Dulac and Arthur Rackham.

For a biography of Jane Pinkney, please refer to *The Illustrators*, 2011, pages 338-340.

462 THE PIRATE
signed and dated 1989
watercolour
2 ¾ x 2 ¼ inches

463 OFFICE WORK
signed
watercolour
3 x 2 ½ inches

464 TRANSPORTING POTATOES
signed
watercolour
3 ½ x 3 inches

465 THE SAILOR
signed
watercolour
3 ¼ x 2 ¾ inches

466 BABY MOUSE
signed
watercolour with bodycolour
4 ¼ x 3 ½ inches

467 GARDENING
signed
watercolour
3 ½ x 3 inches

468 THE TRAVELLER
signed and dated 1996
watercolour
3 ¼ x 3 ¼ inches

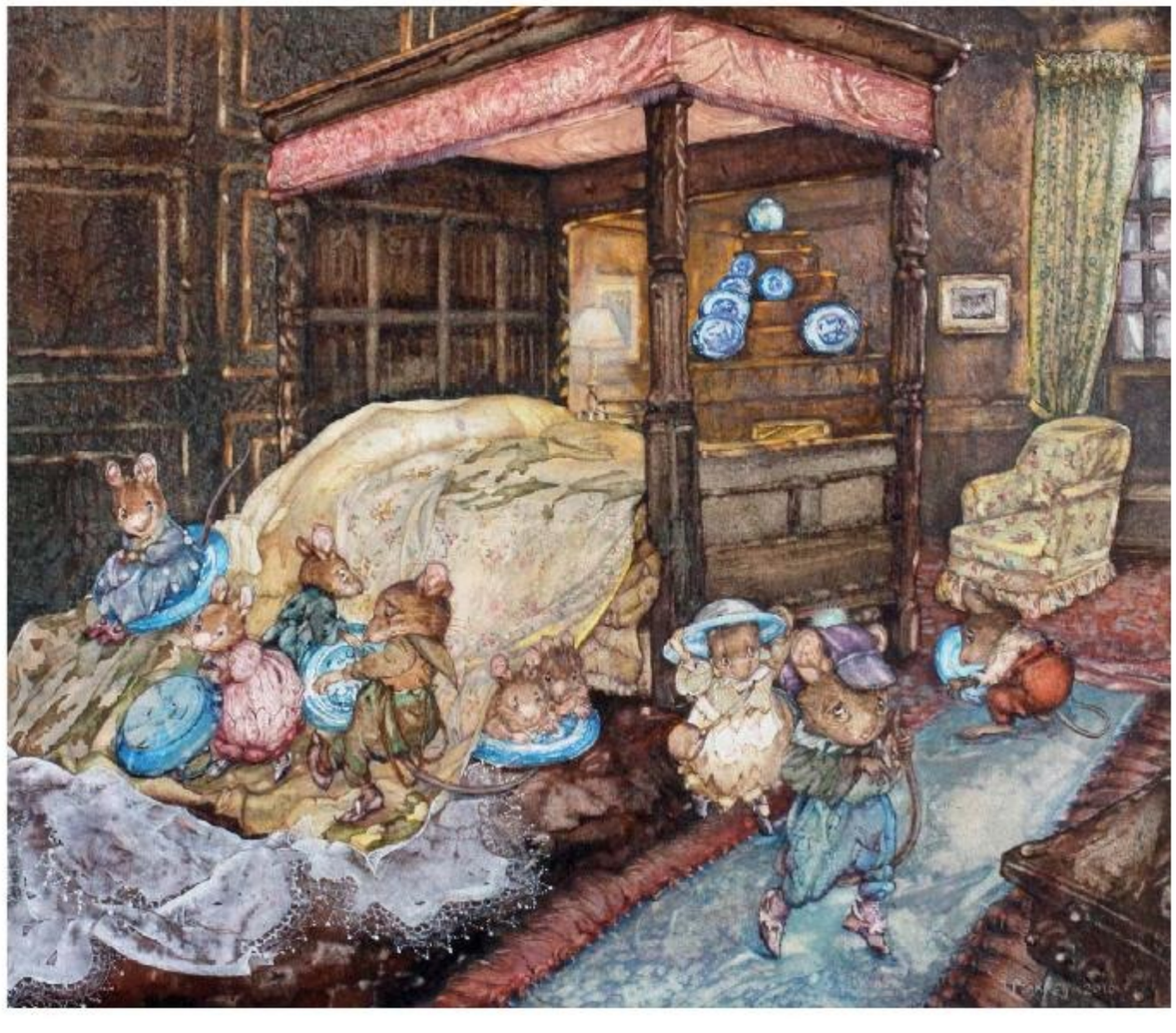
'For the last year, I have been drawing in preparation for a new book of my delightful and irrepressible mice. The mice will be similar to the ones created while I was artist-in-residence at the National Trust property, Nunnington Hall, in North Yorkshire. The illustrations include mischievous mice like the ones in The Mice of Nibbling Village.'

(Jane Pinkney writes about her latest activities)

Nos **469-472** were all painted while artist-in-residence at Nunnington Hall, National Trust, 2011
Exhibited: 'Jane Pinkney. A Retrospective', Nunnington Hall, August-September 2011

469 THE PANELLED BEDROOM, NUNNINGTON HALL
signed and dated 2010
inscribed 'Mrs Fife's' and 'The Panel Bedroom' below mount
watercolour
6 ¾ x 8 ½ inches

470 THE GLOVE BOX
signed and dated 2010
watercolour
6 ¼ x 8 inches
Inspired by a glove box at Nunnington Hall, National Trust



471 THE OAK BEDROOM, NUNNINGTON HALL
signed and dated 2010
watercolour
6 x 6 ¾ inches

472 THE OAK HALL, NUNNINGTON HALL
signed and dated 2010
watercolour
8 x 9 ½ inches

AMANDA HALL

Amanda Hall (born 1956)

Amanda Hall is an award-winning contemporary illustrator, particularly renowned for her wonderfully decorative and colourful children's book illustrations, as well as her work for educational publications both in Britain and America.

For a biography of Amanda Hall, please refer to *The Illustrators*, 2011, page 356.

Nos **473-482** are illustrated in Fiona Waters (reteller), *Giant Tales*, London: Chrysalis Children's Books, 2004

473 THE FRIENDLY GIANT
signed
watercolour and acrylic with coloured pencil
13 x 10 ½ inches
Illustrated: front cover

Amanda has been busy over the last year working on three new picture books, two of which will be published in 2015:

Brother Giovanni's Little Treasures: How the Pretzel was Born, written by Anna Egan Smuker, will be published by Eerdmans Books for Young Readers, probably in August 2015.

Babushka, written by Dawn Casey, will be published by Lion Hudson in September 2015.

Amanda has also been working on an exciting new picture book with Michelle Markel – the writer who collaborated with her on *The Fantastic Jungles of Henri Rousseau.*

Awards and selections during 2014:

The Fantastic Jungles of Henri Rousseau, written by Michelle Markel, and published by Eerdmans Books for Young Readers in 2012:

> Storytelling World Resource Awards: Stories for Pre-Adolescent Listeners honors selection 2014

The Barefoot Book of Jewish Tales, written by Shoshana Boyd Gelfand, and published by Barefoot Books in 2013:

> The 2014 Sydney Taylor Book Awards: Notable Books for Older Readers

In Andal's House, written by Gloria Whelan, and published by Sleeping Bear Press in 2013:

> Storytelling World Resource Awards: Stories for Pre-Adolescent Listeners honors selection 2014; Bank Street College Best Children and Young Adult Books of 2014; Highly Commended Book title for the 2014 South Asia Book Award (SABA) for Children's and Young Adult Literature

474 THE GIRL LED HIM UP A STEEP MOUNTAIN TRACK TOWARDS A LITTLE THATCHED HUT
signed
watercolour and acrylic with coloured pencil
11 x 7 inches
Illustrated: page 11, 'Mighty Mountain'

475 HE HEARD THE SPLASH OF OARS, AND THERE WAS THE FERRYMAN
signed
watercolour and acrylic with coloured pencil
4 x 5 ¼ inches
Illustrated: page 26, 'The Feathered Ogre'

476 THE TRIUMPH OF THE MIGHTY MOUNTAIN
signed
watercolour and acrylic with coloured pencil
13 x 10 ½ inches
Illustrated: page 14, 'Mighty Mountain'

477 A SMALL WOLF-LIKE CREATURE WITH VERY SHARP TEETH AND A THICK BRUSH OF A TAIL, TIPPED WITH BLACK
signed
watercolour and acrylic with coloured pencil
3 ¼ x 6 ½ inches
Illustrated: page 47, 'How Coyote escaped from the Giant'

478 WARRIORS TRIED IN VAIN TO SCALE THE GREAT WALLS OF THE PALACE
signed
watercolour and acrylic with coloured pencil
10 ¾ x 9 inches
Illustrated: page 38, 'Small Abdul, The Ogress and The Caliph's Daughter'

479 AN EXCEPTIONALLY LARGE GIANT SETS UP HOME NEAR THE VILLAGE OF MARAZION IN CORNWALL
signed
watercolour and acrylic with coloured pencil
2 ¼ x 4 ½ inches
Illustrated: page 73, 'The Giant of St Michael's Mount'

480 MRS PENWETHER AND HER STARGAZY PIE
signed
watercolour and acrylic with coloured pencil
3 ¼ x 4 inches
Illustrated: page 80, 'The Giant of St Michael's Mount'

481 SOLIDAY QUICKLY STRUNG ANOTHER ARROW AND IT FLEW HIGH UP INTO THE LEAVES
signed
watercolour and acrylic with coloured pencil
10 ¾ x 9 inches
Illustrated: page 70, 'Soliday and the Giant Man Crow'

482 MRS PENWETHER FEEDS THE GIANT HER STARGAZY PIE
signed
watercolour and acrylic with coloured pencil
10 ½ x 9 inches
Illustrated: page 76, 'The Giant of St Michael's Mount'

PAUL COX

Paul William Cox (born 1957)

Paul Cox's fluid, immediate draughtsmanship and vibrant colour make him one of the most enjoyable, versatile and sought-after of contemporary illustrators. Well known for his warm and witty contributions to books and magazines, he has ranged in his work as a designer from stamps to stage sets.

For a biography of Paul Cox, please refer to *The Illustrators*, 2009, page 182.

Chris Beetles Gallery has held a number of major solo shows of the work of Paul Cox since 1989. The latest, 'A Journey Through His Art', took place in 2013, and was accompanied by a comprehensive, fully-illustrated colour catalogue.

'I have just completed an image of Belize for my 59th cover for International Living, *and a cover for Peter Filichia's new book,* The Great Parade: The Remarkable 1963-64 Broadway Season, *to be published by St Martins Press early next year.*

On 2 July, I sat in on the entire three-hour broadcast of Radio 4's Today *programme, drawing the show, in order to coincide with the opening of the House of Illustration. I have also added a new cover and 84 colour illustrations to a copy of the first edition of my interpretation of* Three Men in a Boat, *for a special auction at Sotheby's in aid of the House of Illustration.*

And for an auction to be held in the Shard in aid of the charity, Article 25: Development & Disaster Relief, I have painted a scene from Abbey Street, Bermondsey.

I am currently working on a set of lithographs of London and an illustrated book about the city.'

(Paul Cox writes about his latest activities)

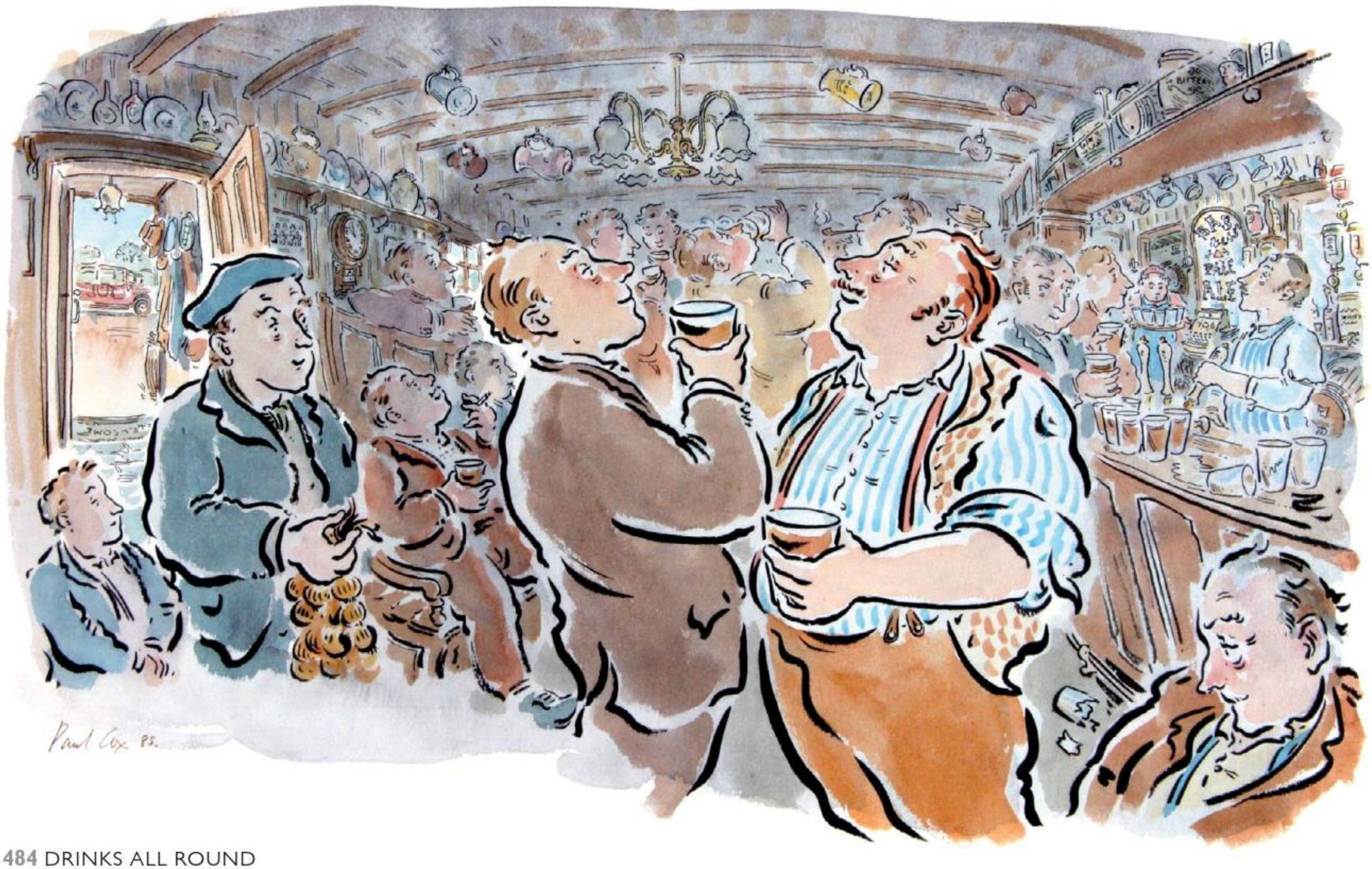
483 AND THERE I DRIFTED TO SLEEP
signed and dated '85
monochrome watercolour with pen and ink
14 x 21 ¼ inches
Illustrated: Dylan Thomas, *The Outing*, London: J M Dent & Sons, 1985, [unpaginated]

Celebrating the Centenary of Dylan Thomas

This year *The Illustrators* joins in the celebration of the centenary of the birth of the Welsh poet, Dylan Thomas (1914-1953), by including a medal by Jonah Jones, and illustrations by Norman Neasom and Paul Cox (the first two on pages 188-190). Though his life was short and irregular, Thomas had an extraordinary career and remains much loved for such classic works as his radio play, *Under Milk Wood* (first produced in 1954), his story, *A Child's Christmas in Wales* (first published in 1955) and the lyrical poems, 'And death shall have no dominion' (1933), 'Fern Hill' (1945) and 'Do not go gentle into that good night' (1951).

'If you can call it a story. There's no real beginning or end and there's very little in the middle. It is all about a day's outing, by charabanc, to Porthcawl, which, of course, the charabanc never reached, and it happened when I was so high and much nicer.'

(Dylan Thomas, *The Outing*)



484 DRINKS ALL ROUND
signed and dated 85
pen ink and watercolour
13 x 21 ½ inches
Illustrated: Dylan Thomas, *The Outing*, London: J M Dent & Sons, 1985, [unpaginated]

Nos **485-490** are all illustrated in *Good Housekeeping*, December 2000, 'A Child's Christmas in Wales' by Dylan Thomas

485 I HATED HIM ON SIGHT AND SOUND
signed and inscribed with title
inscribed 'Child's Christmas in Wales – GH' on reverse
pen ink and watercolour
7 ¼ x 6 ½ inches

486 AND A PACKET OF CIGARETTES!
signed and inscribed with title
pen ink and watercolour
7 ½ x 7 inches

'All the Christmases roll down toward the two-tongue sea, like a cold and headlong moon bundling down the sky that was our street; and they stop at the rim of the ice-edged, fish-freezing waves, and I plunge my hands in the snow and bring out whatever I can find.'

(Dylan Thomas, *A Child's Christmas in Wales*)

487 HE KNOCKED ON THE DOOR WITH BLUE KNUCKLES
signed and inscribed with title
inscribed 'Child's Christmas in Wales – GH' on reverse
pen ink and watercolour
7 x 7 inches

488 WOULD YOU LIKE SOMETHING TO READ?
signed and inscribed with title
pen ink and watercolour
7 x 6 inches

489 'GOOD KING WENCESLAS', I'LL COUNT THREE
signed and inscribed with title
inscribed 'Child's Christmas in Wales – GH' on reverse
pen ink and watercolour
9 x 6 ¾ inches

490 SINGING IN FRONT OF THE FIRE
signed
inscribed 'Child's Christmas in Wales – Good Housekeeping' on reverse
pen ink and watercolour
13 ¾ x 20 inches

Nos **491-492** are illustrated in
P G Wodehouse, *Much Obliged, Jeeves*,
London: The Folio Society, 2000

491 CAN I HAVE A WORD WITH YOU, WOOSTER?
signed
inscribed with title and 'Much Obliged' below mount
pen ink and watercolour
9 x 9 inches
Illustrated: page 163

492 SUCH A BOOK, AS YOU CAN IMAGINE, CONTAINS A LOT OF DAMAGING STUFF
signed
inscribed with title and 'Much Obliged' below mount
pen ink and watercolour
8 ½ x 6 ½ inches
Illustrated: page 152

493 THE HON GALAHAD SAT UP, ELECTRIFIED
signed
inscribed with title below mount
pen ink and watercolour
10 ½ x 9 inches
Illustrated: P G Wodehouse, *Heavy Weather*, London: The Folio Society, 2004, page 127

494 GET OUT, YOU!
signed
inscribed with title below mount
pen ink and watercolour
10 x 9 ½ inches
Illustrated: P G Wodehouse, *Service with a Smile*, London: The Folio Society, 2004, page 168

495 FULL MOON
signed
inscribed with book title below mount
pen and ink and watercolour
17 x 25 inches
Illustrated: P G Wodehouse, *Full Moon*, London: The Folio Society, 2004, cover

Nos **496-497** are illustrated in P G Wodehouse, *Very Good, Jeeves*, London: The Folio Society, 2010

496 HE WALKED ACROSS TO THE MIRROR AND STOOD IN FRONT OF IT
signed
inscribed with book title below mount
pen ink and watercolour
12 x 9 inches
Illustrated: page 222

497 THE POLICEMAN SWITCHED THE LANTERN ROUND
signed
inscribed with book title below mount
pen ink and watercolour
11 x 7 ½ inches
Illustrated: page 161

GILLIAN TYLER

Gillian Mary Tyler (Born 1963)

Gillian Tyler began her career as a wildlife artist and etcher, but turned to illustrating children's books when she realised that bringing characters from stories to life was what she really enjoyed.

For a biography of Gillian Tyler, please refer to *The Illustrators*, 2012, pages 239-240.

See page 302 for an update on Gillian's activities.

Nos **498-503** are similar to Allan Ahlberg, *Treasure Hunt*, London: Walker Books, 2002 [unpaginated]

498 TILLY HUNTS FOR HIM
signed
inscribed 'Tilly Searching from Treasure Hunt' on reverse
pen ink and watercolour
3 x 4 inches

499 TILLY'S BIRTHDAY
signed
inscribed with title and 'Treasure Hunt' on reverse
pen ink and watercolour
3 x 4 inches

500 TILLY GETS DRESSED
signed
inscribed with 'Tilly' and 'Treasure Hunt' on reverse
pen ink and watercolour
4 x 3 inches

501 AT BREAKFAST TIME
signed
inscribed ‘From Treasure Hunt’ and ‘Dad plays with Tilly’ on reverse
pen ink and watercolour
4 x 5 ¼ inches

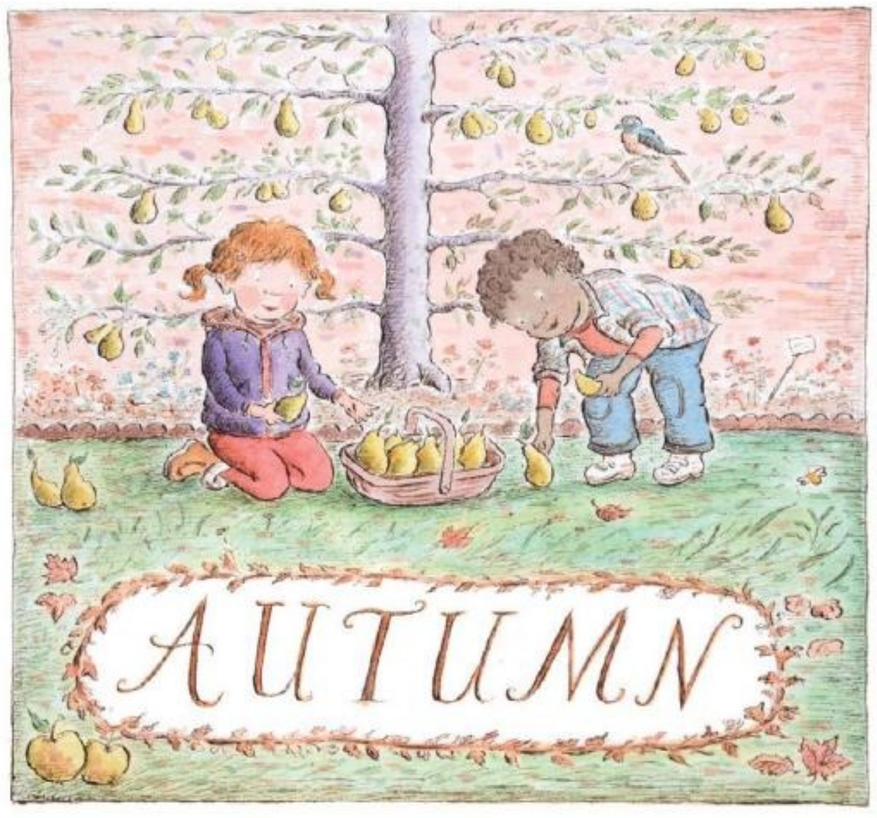
502 AND THEY CUDDLE HER UP!
signed
pen ink and watercolour
4 x 3 inches

503 TILLY FEEDS HER CAT
signed
inscribed ‘Tilly feeding her cat from Treasure Hunt’ on reverse
pen ink and watercolour
3 ½ x 5 ¼ inches

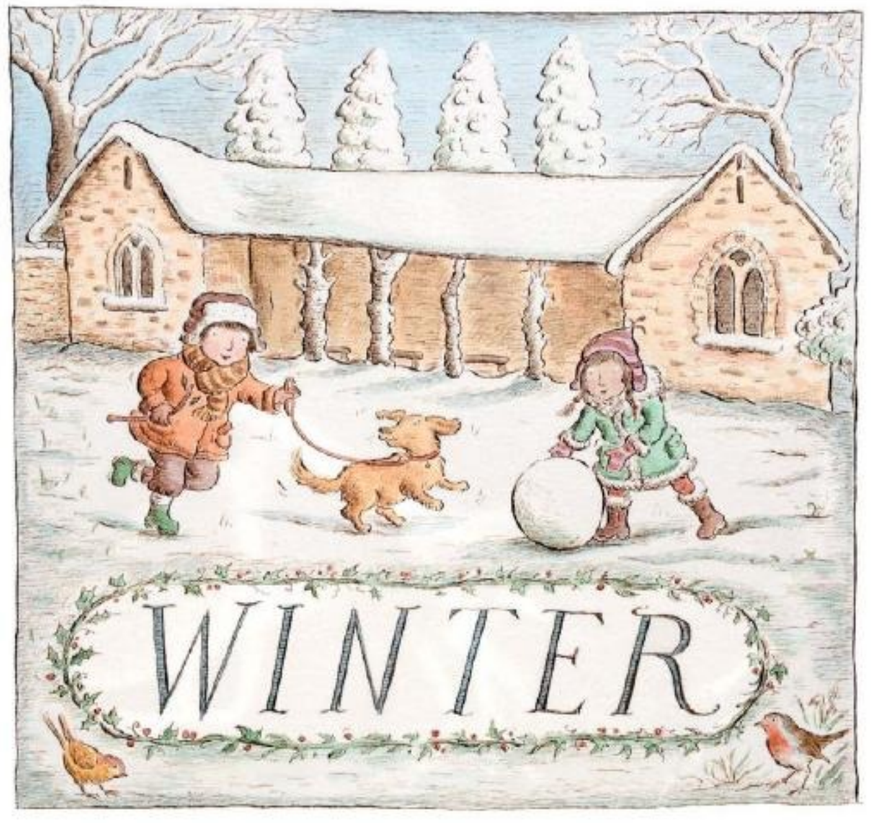
Nos **504-507** were drawn for *The Young Explorer's Guide to Cannon Hall Country Park and Museum* and reproduced throughout the parkland and museum, Barnsley, South Yorkshire, November 2013

504 SPRING
pen ink and watercolour
6 ¼ x 6 ½ inches

505 SUMMER
pen ink and watercolour
6 ¼ x 6 ½ inches

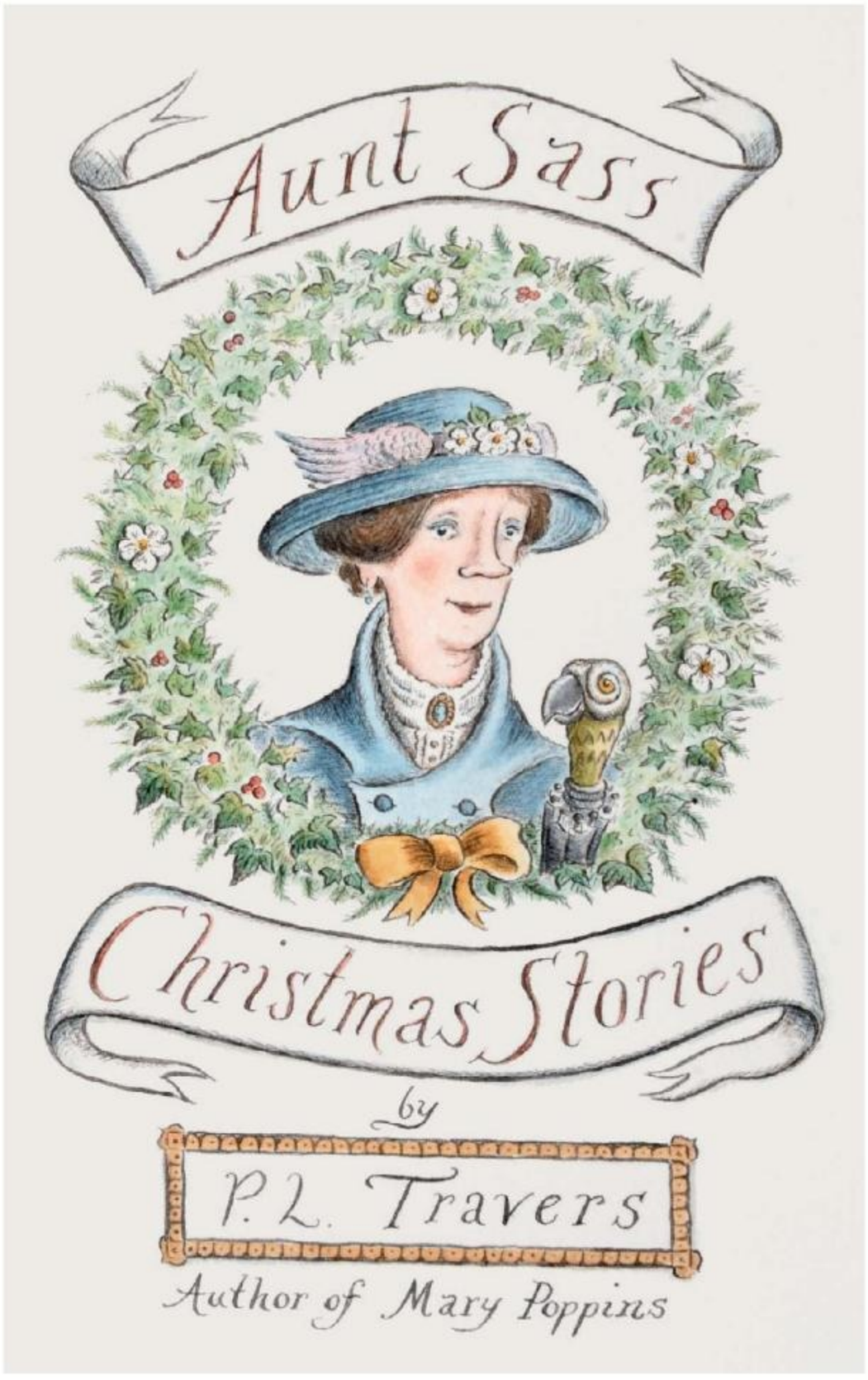


506 AUTUMN
pen ink and watercolour
6 ¼ x 6 ½ inches



507 WINTER
pen ink and watercolour
6 ¼ x 6 ½ inches

Nos **508-513** are all illustrated in P L Travers, *Aunt Sass Christmas Stories*, London: Virago Press, 2014



508 AUNT SASS CHRISTMAS STORIES
signed and dated 2014 on reverse
pen ink and watercolour
7 ½ x 4 ¾ inches
Illustrated: front cover

'As well as settling into a new house and studio and establishing a garden, a vegetable patch and a green house, I have been busy working on the following projects.

I was delighted to be asked to illustrate Aunt Sass Christmas Stories, *three previously unpublished stories by P L Travers, the author of Mary Poppins. These autobiographical stories are really magical and charming. They moved me to tears when I read them. Aunt Sass was the inspiration for Mary Poppins. They are published by Virago Modern Classics in November 2014.*

I have also been commissioned to illustrate the cover of The Fox at the Manger *also by P L Travers to be published in 2015.*

In 2014, I completed the artwork for The Bus Is For Us, *written by former children's laureate, Michael Rosen. It will be published by Walker Books and Candlewick Press in the spring of 2015.*

I illustrated 'A Dash around the Georgian East Peak', a large interactive map for the Cannon Hall Museum in Barnsley as part of its newly opened display. I also provided a set of illustrations – 'The Mice of Worsborough Mill' – for a new guidance information for visitors.

I provided the artwork for the Penistone Literature Festival and, on 19 July, gave a talk there about my work as a children's book illustrator.

I'm presently working on a series of four board books for children entitled "Out We Go" written by Lucy Ingrams.'

(Gillian Tyler writes about her latest activities)

509 AUNT SASS
signed and dated 2014 on reverse
pen ink and watercolour
6 ½ x 3 ½ inches
Illustrated: page 7

510 SHE KEPT A SUCCESSION OF SMALL DOGS, TWO BY TWO, AND THE PAIRS WERE ALWAYS CALLED TINKER AND BADGER, INHERITING THE NAMES AS THOUGH THEY WERE TITLES
signed and dated 2014 on reverse
pen ink and watercolour
2 ½ x 4 ¼ inches
Illustrated: page 21

511 AND ALWAYS AT THE END OF THE JOURNEY, THERE SHE WOULD BE – THE TALL BELLIGERENT FIGURE FAITHFULLY WAITING
signed and dated 2014 on reverse
pen ink and watercolour
4 ¼ x 5 ½ inches
Illustrated: page 23

512 THE MOON IS COMING UP BEHIND THE WATTLE TREES
signed and dated 2014 on reverse
pen and ink, 5 ½ x 3 ¾ inches
Illustrated: page 40

513 FROM A LITTLE CUPBOARD AH WONG TOOK THE FRAGILE CUPS AND SET THEM CAREFULLY UPON THE FLOOR
signed and dated 2014 on reverse
pen ink and watercolour
5 x 4 ¼ inches
Illustrated: page 55

514 THE HAT
signed and dated 2014 on reverse
pen ink and watercolour
2 ¾ x 4 inches
Drawn for but not illustrated: back cover

CAROLINE MAGERL

Caroline Magerl (born 1964)

Caroline Magerl is an award-winning and internationally distinguished illustrator, cartoonist and painter, who is now recognised as a unique and arresting presence. Her work spans from dark, enigmatic oil paintings, through incisive cartoons, to lively children's book illustrations. It has been exhibited in a variety of galleries and art fairs and celebrated in numerous publications.

Caroline Magerl was born on 29 July 1964, in a small town called Griesheim, near Frankfurt, Germany. Both her parents have worked within a creative field, exposing young Magerl to the arts from an early age. Her father was a yacht builder and musician, while her mother worked in retail, specialising in fashion. Two years after her birth, the family migrated to Australia, and settled on the fringes of suburban Sydney. In 1971, they set sail aboard the Rosa M, a yacht that her father had built in their backyard. They cruised the east coast of Australia for seven years; then, to her dismay, her father sold their floating home and relocated the family to a caravan, first on Queensland's Sunshine Coast and then in Brisbane. During this time her primary and secondary education was completed at 10 different schools. Then, at the age of 16, she left home to join another yacht crossing the Tasman Sea and reaching New Zealand. Upon her return to Australia, she found work as a cook while refining her self-taught artistry as a painter. In her twenties, her talents were being recognised as her cartoons and illustrations were published in international yachting magazines. Her drawings were informed by a darkly wry sense of humour, inspired from years of boating experience. She continued to work as a painter, illustrator and cartoonist, eventually gaining international success through her contributions to newspapers and magazines, in Australia, the United States and Europe, including among others, the *Melbourne Sun Herald* and *Reader's Digest*.

In 1993, Magerl was accepted by the David Lewis Illustration Agency UK, which allowed her an opening into children's literature. From this she pursued a long held desire to illustrate picture books, achieving an extensive and very impressive career in this field, while continuing her work as a fine artist exhibiting in several galleries and exhibitions worldwide, including the Eva Breuer Art Gallery in Australia and the Debut Contemporary in London. In 2001, she was awarded the Crichton Award, presented by the Children's Book Council of Australia, in recognition of her talent in the field of children's book illustration. She was also the recipient of a grant from the Australian Council for the Arts to write and illustrate a children's book in 2012. She now resides in Queensland with her husband and daughter.

Magerl's book illustrations are a compelling combination of a child's innocence and experience placed within a richly imagined world. They are produced with unusual craftsmanship by the use of pen and ink line and crosshatching imposed over softly vibrant watercolour washes. From this, a distinct and pleasingly playful sense of surrealism has emerged.

The biography of Caroline Magerl is written by Sophia Pistofidou.

Nos **515-529** are illustrated in Caroline Magerl, *Hasel and Rose*, Melbourne: Penguin Books, 2014, [unpaginated]

515 ROSE WAS A NEW FACE IN A NEW STREET
signed
pen ink and watercolour with bodycolour
6 ½ x 7 ½ inches

516 AND THERE WAS A NEW TOWN RIGHT OUTSIDE HER WINDOW
signed
pen ink and watercolour, 7 x 9 inches

517 AND NOT THAT
signed
pen ink and watercolour
8 x 8 ¾ inches

518 BUT THE WISH DID NOT COME
signed
pen ink and watercolour with bodycolour
9 ½ x 11 ½ inches

519 WHEN THE UNPACKING WAS DONE AND EVERYTHING IN ITS PLACE, MAMA TOLD STORIES WITH HER HANDS AND FEET
signed
pen ink and watercolour, 8 ½ x 10 ½ inches

520 BUT PERHAPS THERE WAS NO SUCH THING
signed
pen ink and watercolour with bodycolour
10 ½ x 13 ½ inches

521 THE WISH THING'S WINTER JOURNEY
signed
pen ink and watercolour with bodycolour
11 x 24 ¼ inches

522 EVERYONE WAS AT THEIR WITS' END, SO THEY SEARCHED AND THEY SEARCHED
signed
pen ink and watercolour with bodycolour
11 x 24 ¾ inches

523 BUT THE WISH THING HAD NO NAME
signed
pen ink and watercolour
7 x 8 ¾ inches

524 IT WAS A SHORT RIDE FOR HASEL AND ROSE
signed
pen ink and watercolour
10 ¾ x 15 inches

525 IN A NEW TOWN ...
signed
pen ink and watercolour
6 ¾ x 8 ½ inches

526 IT WAS A TIRED BROWN BOX. THE STAMPS HADN'T BEEN LICKED RIGHT TO THE CORNERS
signed
pen ink and watercolour
6 ¼ x 8 ¼ inches

527 ROSE CAUGHT IT UP OUT OF THE WATER
signed
pen ink and watercolour
6 ¾ x 8 ¾ inches

528 WHERE ROSE AND EMM BECAME OLD FRIENDS
signed
pen ink and watercolour, 4 ¼ x 4 ¼ inches

529 SHE TOOK THE WISH THING HOME ... BY CARDIGAN [left]
signed
pen ink and watercolour, 8 ¾ x 9 ½ inches

REBECCA COBB

Rebecca Anne Cobb (born 1982)

Rebecca's unique and charming style of illustration has made her one of the most recognisable new talents in the field. In her drawings, the influence of her surroundings is evident, and Rebecca artfully creates the feel of a coastal landscape in such books as *The Islanders* and *The Lonely Sea Dragon*.

For a biography of Rebecca Cobb, please refer to *The Illustrators*, 2012, page 248

'This last year has been very exciting because, to celebrate the paperback publication of The Paper Dolls *by Julia Donaldson (Macmillan Children's Books), and with the help of children and adults from around the world, we managed to break the Guinness World Record for the longest ever chain of paper dolls!*

The Paper Dolls *was shortlisted for the Kate Greenaway medal, the IBW Book Award, the Sheffield Children's Book Award and the Scottish Children's Book Award;* Aunt Amelia *was shortlisted for the IBW Book Award and longlisted for the UKLA Book award;* The Empty Stocking, *by Richard Curtis, won the Heart of Hawick Children's Book Award; and* The Lonely Sea Dragon, *by Helen Dunmore, was nominated for the Kate Greenaway medal and shortlisted for Peters Book of the Year.*

New work published this year includes my fourth solo picture book, The Something *(Macmillan Children's Books),* Snow Day *by Richard Curtis (Puffin),* West Country Cakes & Assorted Fancies *by Geraldene Holt (Mabecron Books) and new book cover illustrations for Enid Blyton's Adventure Series (Macmillan).'*

(Rebecca Cobb writes about her latest activities)

Nos **530-546** are illustrated in Geraldene Holt, *West Country Cakes & Assorted Fancies*, Plymouth: Mabecron Books, 2014

530 WEST COUNTRY CAKES
signed
watercolour, pencil and coloured pencil with bodycolour
10 x 26 ¾ inches
Illustrated: dust jacket

531 CORNWALL
signed
watercolour
7 ¼ x 7 ¼ inches
Illustrated: page 12, 'Cornwall'

532 BUTTERSCOTCH CURLS
signed with initials
pencil and watercolour
2 ¾ x 2 ¼ inches
Illustrated: page 22, 'Cornwall'

533 FIGGY HOBBIN [right]
signed with initials
pencil and watercolour
2 x 2 inches
Illustrated: page 32, 'Cornwall'

534 HEAVY CAKE
signed with initials
pencil and watercolour with coloured pencil
1 ½ x 2 ¾ inches
Illustrated: page 23, 'Cornwall'

535 CORNISH SPLITS & DEVONSHIRE CHUDLEIGHS
signed with initials
pencil and watercolour with coloured pencil
1 ½ x 2 ¼ inches
Illustrated: page 47, 'West Country Cream Tea'

536 WEST COUNTRY CREAM TEAS
signed
watercolour
7 ¾ x 7 ½ inches
Illustrated: front page and page 41, 'West Country Cream Tea'

537 HONEY AND WALNUT CAKES
signed with initials
coloured pencil and watercolour with pencil
1 ¾ x 2 ¾ inches
Illustrated: page 33, 'Cornwall'

538 LIME CURD TARTS
signed with initials
pencil and watercolour
1 ¾ x 1 ¾ inches
Illustrated: page 72, 'Devonshire'

539 DEVONSHIRE
signed
watercolour with bodycolour
7 ½ x 7 ¼ inches
Illustrated: page 48, 'Devonshire'

540 SOMERSET MINCE PIES
PART OF TRADITIONAL CHRISTMAS FESTIVITIES
signed with initials
pencil and coloured pencil
3 ¼ x 3 ½ inches
Illustrated: page 103, 'Somerset'

541 BATH BUNS
signed with initials
pencil and watercolour
1 ½ x 2 inches
Illustrated: page 89, 'Somerset'

542 LARDY CAKE
RENDERED PIG FAT OR LARD FIGURES IN MUCH TRADITIONAL BAKING
signed with initials
watercolour with pencil
1 ½ x 2 inches
Illustrated: page 127, 'Dorset'

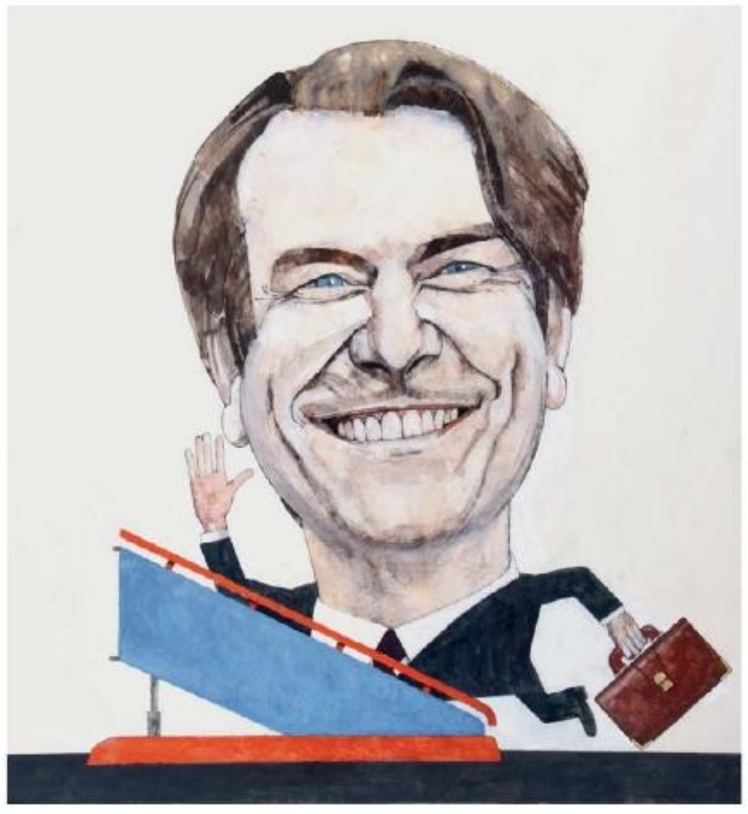
544 DORSET
signed
watercolour
7 ½ x 7 ¼ inches
Illustrated: page 116, 'Dorset'

543 UPSIDE-DOWN ORANGE MARMALADE AND PINEAPPLE CAKE
signed with initials
pencil, coloured pencil and watercolour
2 ¾ x 2 inches
Illustrated: page 139, 'Dorset'

545 RIPE RASPBERRY ROLL
signed with initials
pencil and watercolour
1 ¾ x 2 ½ inches
Illustrated: page 95, 'Somerset'

546 GINGERBREAD VALENTINES
signed with initials
pencil and watercolour with coloured pencil
1 ¼ x 2 inches
Illustrated: page 107, 'Somerset'

18
BARRY FANTONI



547 DR DAVID OWEN
pen ink and acrylic with bodycolour
16 ½ x 12 inches
Drawn for but not illustrated in *Punch*, 1976

Dr David Owen
Between 1977 and 1979, Dr David Owen (born 1938) served as Foreign Secretary under Prime Minister James Callaghan, the youngest man to hold the post in over 40 years. In 1981, he became one of the 'Gang of Four', along with Roy Jenkins, Bill Rodgers and Shirley Williams, who left the Labour Party to found the Social Democratic Party, which he led from 1983 to 1987.

Submitted to *Punch* in 1976, when Owen was still in the Foreign Office, this illustration was rejected on the grounds of being too cruel to its subject.

BARRY FANTONI
Barry Ernest Fantoni (born 1940)

As an artist, caricaturist and cartoonist, Barry Fantoni's influence on the artistic landscape of the 1960s prompted the *Daily Mirror* to write of him in 1967: 'Barry doesn't so much know what is in – he decides it.'

The son of an Italian-born professional painter, Barry Fantoni was born in London on 28 February 1940. Educated at Archbishop Temple's School, he enrolled at Camberwell School of Arts & Crafts in 1954, a month shy of his fifteenth birthday. Despite his expulsion from Camberwell in 1958, he was able to enrol at the prestigious Slade School of Fine Art, where he helped to develop the Pop Art movement alongside such contemporaries as David Hockney and Peter Blake. In 1962, Fantoni wrote scripts for the BBC programme, *That Was The Week That Was*, and in 1966, presented *A Whole Scene Going On*, a BBC series that drew 16 million viewers and saw him voted TV Personality of the Year. In 1963, he had his first cartoon published in *Private Eye*. He would later join the magazine's editorial staff and, before his retirement in 2010, had featured in all but 31 of its 1,278 issues. In addition to his cartoons, he was also known as the writer of the regular 'EJ Thribb' column and as co-creator of *Private Eye*'s royal correspondent, Sylvie Krin. He has also drawn for *The Listener* and *Radio Times*. He was editor of *St Martin's Review* from 1969 to 1974, art critic for *The Times* between 1973 and 1977 and diary cartoonist for the same newspaper from 1983 to 1991. Also known as a novelist and playwright, he had his first play, *Modigliani, My Love* open in Paris in 1999. In 2013, his play *Picasso is Coming … Ce Soir* opened in London. His detective novel *Harry Lipkin, Private Eye*, was published in 2012. Since retirement from *Private Eye*, Barry has lived in Calais, France.

The biography and notes on Barry Fantoni are written by Akexander Beetles.

548 MAKES A CHANGE
FROM HITTING THE POST
signed and dated 1984
pen and ink
5 x 3 inches
Illustrated: *The Times*, December 1984

Makes a Change From Hitting the Post
In December 1984, the former Manchester United footballer, George Best, received a three-month prison sentence for assaulting a police officer.

549 THIS MUST BE ONE –
I CAN READ THE WRITING
signed and dated 1987
pen and ink
5 x 3 inches
Illustrated: The *Times*, June 1987

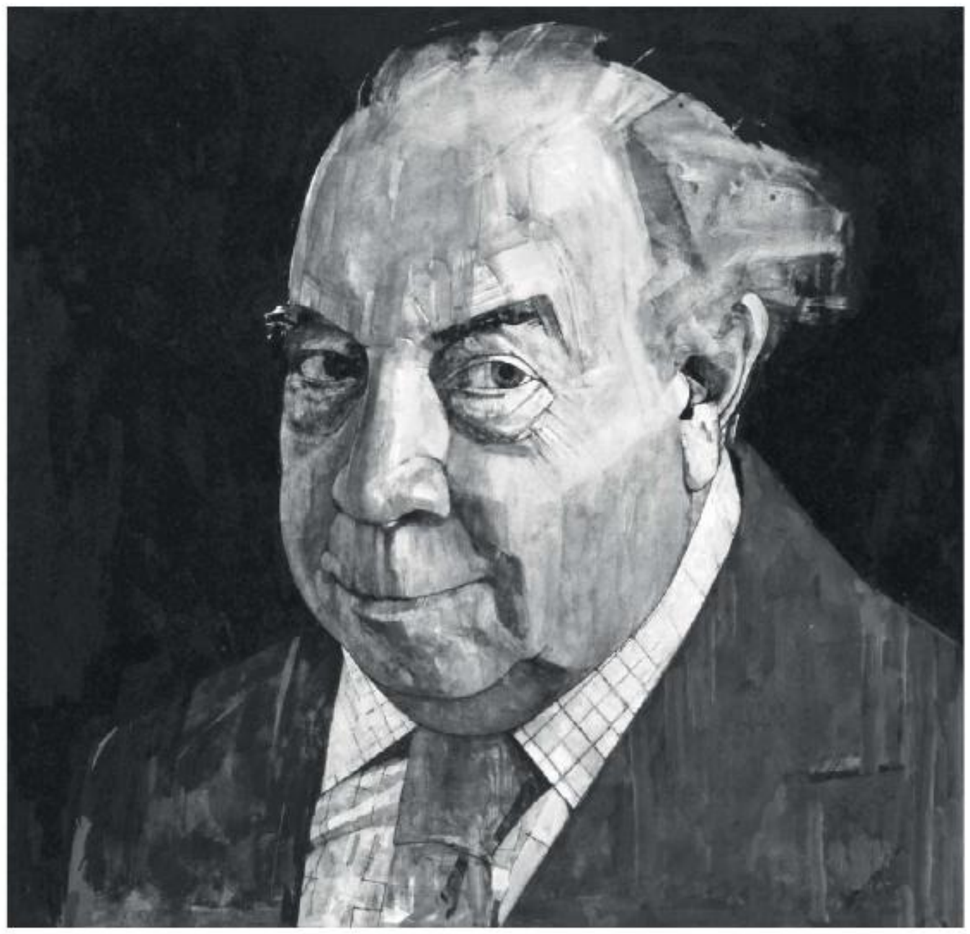
This must be one –
I can read the writing
A report in the *The Times* in June 1987 warned against a rising number of faked medical prescriptions.

550 SIT DOWN, SIT DOWN, WITH HOPE IN YOUR HEART...
signed and dated 1990
pen and ink
5 x 3 inches
Illustrated: *The Times*, February 1990

Sit Down, Sit Down,
With Hope In Your Heart
In January 1990, the Taylor Report, an inquiry into the Hillsborough disaster in which 96 Liverpool football fans were killed, was published. The report recommended that all major football stadia should become all-seater, a ruling that is still in effect today.

551 REALLY, GERALD, WE'RE ONLY GOING FOR THE WEEKEND
signed and dated 1986
pen and ink
5 x 3 inches
Illustrated: *The Times*, March 1986

Really, Gerald, we're only
going for the weekend
A study in March 1986 found that Glasgow suffered from higher mortality rates from all forms of cancer than anywhere else in the United Kingdom, in what was termed the 'Glasgow effect'.

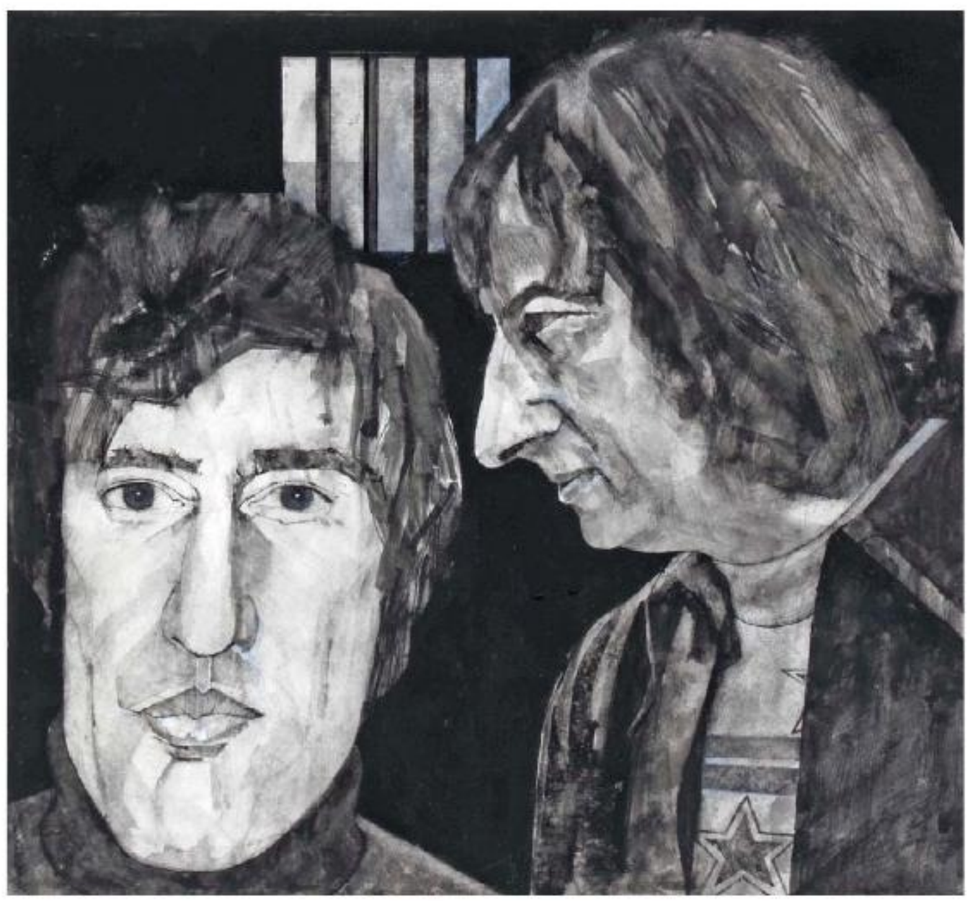


552 J B PRIESTLEY
pen and ink with bodycolour
13 ¼ x 12 ¾ inches
Illustrated: *The Listener*, 1970s

J B Priestley
The novelist and playwright, J B Priestley (1894-1984), first came to public prominence with the novel *The Good Companions* (1929). After further establishing his reputation with *Angel Pavement* (1930), Priestley turned to drama, penning perhaps his most famous work, the play *An Inspector Calls*, in 1945.

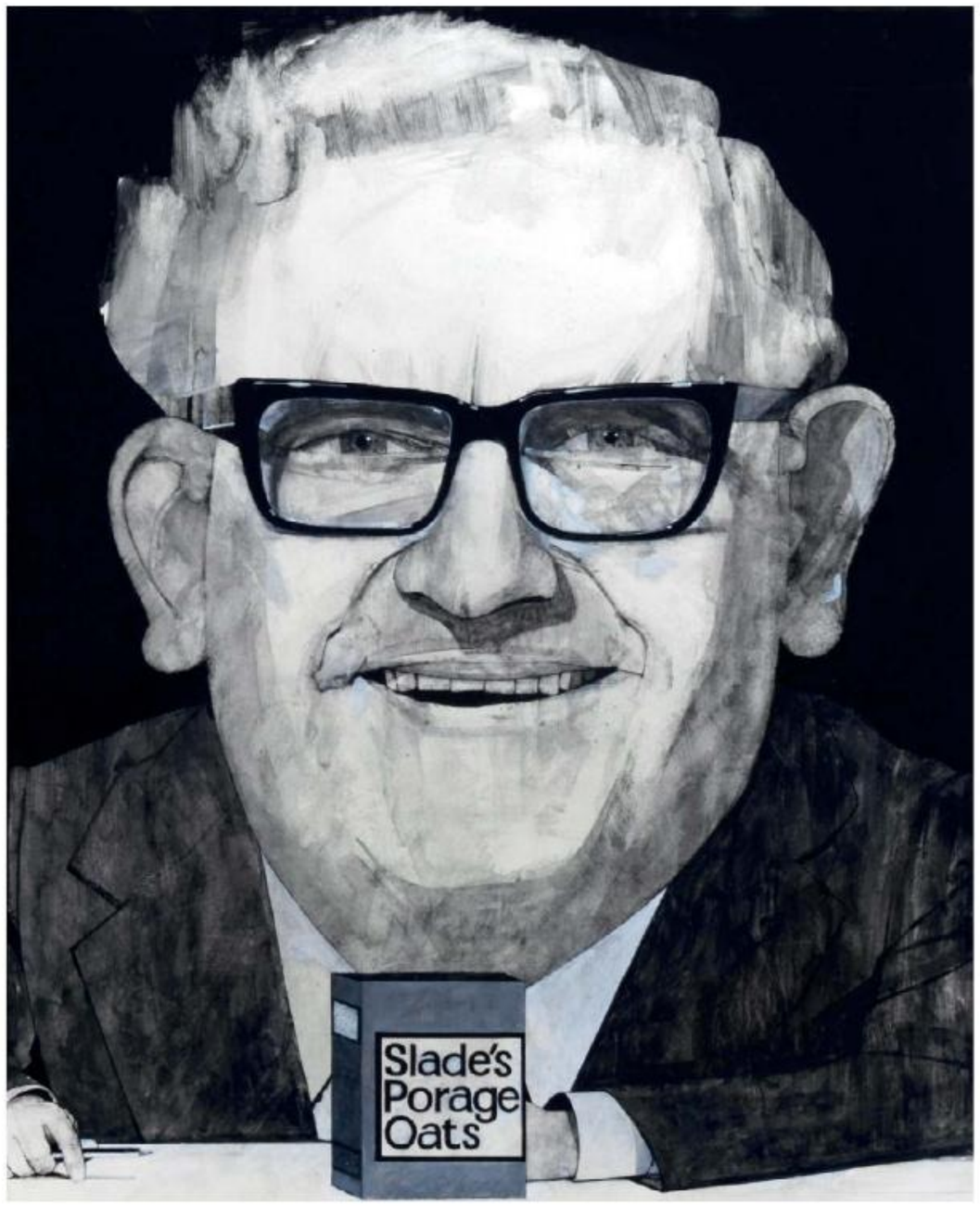
553 MARTY FELDMAN
pen and ink with bodycolour
12 x 8 ¼ inches
Illustrated:
The Sunday Times, 1977

Marty Feldman
Perhaps best remembered as 'Igor' in Mel Brooks' *Young Frankenstein* (1974), the actor and comedian, Marty Feldman (1934-1982), first came to prominence in the 1967-68 comedy series, *At Last the 1948 Show*, alongside Graham Chapman, John Cleese and Tim Brooke-Taylor. In 1968, he was given his own series, *Marty*, for which he won two BAFTAs. He is portrayed here in Foreign Legion uniform to mark his appearance in the 1977 film, *The Last Remake of Beau Geste*, a film Feldman also co-wrote and directed.



554 TOM STOPPARD AND
ANDRE PREVIN
pen and ink with bodycolour
11 x 11 ¾ inches
Illustrated: *The Sunday Times*, 1977

Tom Stoppard and André Previn
The play *Every Good Boy Deserves Favour* was first performed in 1977 at the Royal Festival Hall, London. Written by Tom Stoppard (born 1937), it utilised a full orchestra playing music composed and conducted by André Previn (born 1929). A criticism of the alleged Soviet practice of treating political dissidence as a mental illness, the play was first performed by Ian McKellen, John Wood and Patrick Stewart.



555 RONNIE BARKER
pen and ink with bodycolour
16 ¼ x 13 ¼ inches
Illustrated: T*he Listener*, 1970s

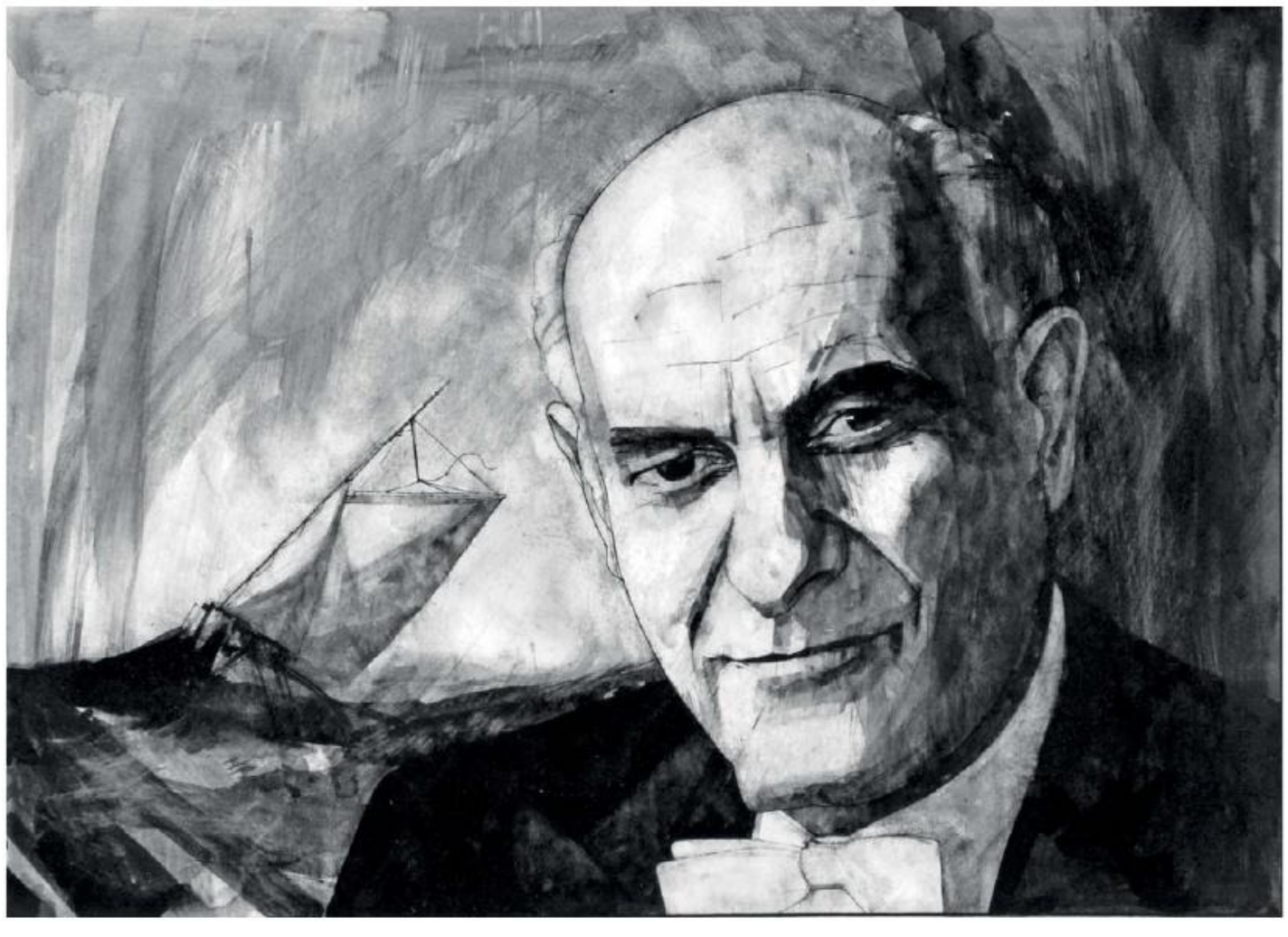
Ronnie Barker
The actor, writer and comedian, Ronnie Barker (1929-2005), was best known for the much-loved comedy series, *The Two Ronnies*, alongside Ronnie Corbett, which ran from 1971 to 1987. Between 1974 and 1977, Barker starred as another of his most famous creations, Norman Stanley Fletcher, in the series *Porridge*, set in the fictional prison, HMP Slade.

556 ERIC MORECAMBE AND ERNIE WISE
pen and ink with bodycolour
16 ¼ x 13 inches
Illustrated: *The Listener*, 1970s

Eric Morecambe and Ernie Wise
First performing as a duo in 1941, Eric Morecambe (1926-1984) and Ernie Wise (1925-1999) became one of Britain's most loved comedy acts. *The Morecambe and Wise Show* ran from 1968 to 1983, first on BBC (1968-77) and then on ITV (1978-83), and the pair continued to perform together until Morecambe's death in 1984.

557 LENNOX BERKELEY
pen and ink with bodycolour
11 x 12 inches
Illustrated: *The Sunday Times*, 1970s

Lennox Berkeley
Sir Lennox Berkeley (1903-1989) was an English composer, known for his collaborations with fellow composer Benjamin Britten, whom he met in 1936. Berkeley was Professor of Composition at the Royal Academy of Music between 1946 and 1968 and President of the Cheltenham Festival from 1977 to 1983. Berkeley is illustrated here against the backdrop of his family home in Little Venice, London.



558 GEORG SOLTI
pen and ink with bodycolour
10 x 14 ¼ inches
Illustrated: *The Sunday Times*, 1976

Georg Solti
Born in Budapest, Georg Solti (1912-1997) was a conductor who worked with numerous opera companies across Europe. He became musical director of the Covent Garden Opera Company in 1961, before he was appointed to the same role at the Chicago Symphony Orchestra in 1969, a post he held for 22 years. This illustration was produced to mark Solti's recording of Wagner's *The Flying Dutchman* with the Chicago players in 1976.

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